Digitized by the Internet Archive
in 2017 with funding from
University of Alberta Libraries

https://archive.org/details/maxwell1983

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA
EDMONTON, ALBERTA

840966

THE UNIVERSITY OF ALBERTA

FRANZ SCHUBERT'S WANDERERFANTASIE: AN HISTORICAL AND ANALYTICAL STUDY

BY

GRANT L. MAXWELL

AN ESSAY SUBMITTED TO
THE DEPARTMENT OF MUSIC IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF MUSIC IN APPLIED MUSIC

DEPARTMENT OF MUSIC
EDMONTON, ALBERTA
FALL 1983

ABSTRACT

It is the author's wish that through this study of the Wanderer-fantasie, a better understanding of Schubert and aspects of his musical style can be acquired.

Chapter One deals with significant events in Schubert's life, the year in which the Wandererfantasie was composed. Furthermore, there are discussions on the following topics: Schubert's oeuvre, the Lied "Der Wanderer", the "wandering" theme in his other Lieder, the dedication and reviews of the Wandererfantasie, the origin of the "wanderer" title, the autograph copy, the Viennese fortepiano in 1822, and some influences in Schubert's style.

Chapter Two contains an analysis of the Wandererfantasie, taking into account formal, melodic, harmonic and rhythmic considerations, and the contrapuntal writing inherent in the fourth movement. Certain technical aspects of Schubert's piano writing are examined, including references to Schubert as a pianist.

TABLE OF CONTENTS

Page

ABSTRACT iii
TABLE OF ILLUSTRATIONS v
TABLE OF MUSICAL EXAMPLES vi
ACKNOWLEDGEMENTS x

Chapter

I. HISTORICAL BACKGROUND 1

"Mein Traum" 1
Schubert's oeuvre 2
"Der Wanderer" 3
The "Wandering" Theme 5
Dedication and Reviews 9
Origins of the "Wanderer" Title 11
The Autograph Copy 13
The Viennese Fortepiano 14
Some Influences on Schubert's Style 18
The Romantic Fantasia 19

II. AN ANALYTICAL STUDY OF SCHUBERT'S WANDERERFANTASIE, OPUS 15, DEUTSCH 760 21

Formal Structure 21
Melodic, Harmonic and Rhythmic Considerations . . . 30
Certain Technical Aspects of Schubert's Piano Writing 43
Some Aspects of Pedalling and Accents 51
Conclusion 55

APPENDICES

A. A Schubert Chronology 57
B. Schubert's Works for Piano 60
C. Critical Notes 70
D. Recital Program 76

BIBLIOGRAPHY 77

TABLE OF ILLUSTRATIONS

Example		Page
1.	Engraving by Johannes Passini (1825) from a painting by Wilhelm August Rieder (May 1825)	xii
2.	First page of the Wandererfantasie, Opus 15, Deutsch 760 (meas. 1 - 24), taken from the autograph (November 1822)	xii
3.	Title page of the Wandererfantasie, Opus 15, Deutsch 760. First edition, Cappi and Diabelli (Vienna 1823)	10
4.	From a transition passage of the Wandererfantasie, Opus 15, Deutsch 760, second movement (meas. 44 1/2 - 51), taken from the autograph (November 1822)	14
5.	From the Wandererfantasie, Opus 15, Deutsch 760, second movement (meas. 52) into the third movement (meas. 30), taken from the autograph (November 1822)	34
6.	From the Wandererfantasie, Opus 15, Deutsch 760, third movement (meas. 313 - 346), taken from the autograph (November 1822)	41

TABLE OF MUSICAL EXAMPLES

Example		Page
1.	"Das Baches Wiegenlied", Op. 25, D. 795, meas. 16-18	6
2.	"Das Wirtshaus", Op. 89, D. 911, meas. 1-2	6
3.	"Wandrers Nachtlied", Op. 4, No. 3, D. 224, meas. 1-2	7
4.	"Wanderers Nachtlied", Op. 96, No. 3, D. 768, meas. 1-4	7
5.	"Morgenlied", Op. 4, No. 2, D. 685, meas. 7-8	7
6.	"Erster Verlust", Op. 5, No. 4, D. 226, meas. 1-2	7
7.	"Harfenspieler III (Gesänge des Harfners II)", Op. 12, No. 2, D. 480, meas. 34-36	8
8.	"Die Liebe hat gelogen", Op. 23, No. 1, D. 751 meas. 1-3	8
9.	"Lachen und Weinen", Op. 59, No. 4, D. 777, meas. 21-26	8
10.	"Die Sterne", Op. 96, No. 1, D. 939, meas. 16-22	8
11.	"Im Abendrot", Nachlass, Lfg. 20, D. 799, meas. 1-2	9
12.	A: Wandererfantasie, Op. 15, D. 760, first movement, meas. 66-67	16
	B: Wandererfantasie, Op. 15, D. 760, third movement, meas. 30	16
13.	"Der Wanderer", Op. 4, No. 1, D. 489c, meas. 22-31	22
14.	Wandererfantasie, Op. 15, D. 760, second movement, meas. 1-8	23
15.	Wandererfantasie, Op. 15, D. 760, first movement, meas. 1-3	23
16.	Wandererfantasie, Op. 15, D. 760, first movement, meas. 47-48	24
17.	Wandererfantasie, Op. 15, D. 760, third movement, meas. 1-14	24
18.	Wandererfantasie, Op. 15, D. 760, fourth movement, meas. 1-9	25

Example Page

19. Wandererfantasie, Op. 15, D. 760, first movement, meas. 2-3 25

20. Wandererfantasie, Op. 15, D. 760, first movement, meas. 48 26

21. Wandererfantasie, Op. 15, D. 760, first movement, meas. 112 26

22. Wandererfantasie, Op. 15, D. 760, third movement, meas. 187-193 26

23. Wandererfantasie, Op. 15, D. 760, first movement, meas. 12 27

24. Wandererfantasie, Op. 15, D. 760, fourth movement, meas. 33 27

25. Wandererfantasie, Op. 15, D. 760, fourth movement, meas. 68-69 27

26. Wandererfantasie, Op. 15, D. 760, first movement, meas. 14-17 28

27. Wandererfantasie, Op. 15, D. 760, third movement, meas. 23-29 28

28. Wandererfantasie, Op. 15, D. 760, fourth movement, meas. 58-62 28

29. Wandererfantasie, Op. 15, D. 760, second movement, meas. 5-11 31

30. Wandererfantasie, Op. 15, D. 760, second movement, meas. 28-31 32

31. Wandererfantasie, Op. 15, D. 760, second movement, meas. 39-40 33

32. Wandererfantasie, Op. 15, D. 760, first movement, meas. 18-20 35

33. Wandererfantasie, Op. 15, D. 760, first movement, meas. 45-47 36

34. Wandererfantasie, Op. 15, D. 760, first movement, meas. 70-72 36

Example Page

35. Wandererfantasie, Op. 15, D. 760, first movement, meas. 131-132 37

36. A: Wandererfantasie, Op. 15, D. 760, third movement, meas. 6-7 38
B: Wandererfantasie, Op. 15, D. 760, third movement, meas. 47-50 38

37. Wandererfantasie, Op. 15, D. 760, third movement, meas. 17-22 38

38. Wandererfantasie, Op. 15, D. 760, third movement, meas. 52-60 39

39. Wandererfantasie, Op. 15, D. 760, third movement, meas. 25-36 39

40. Wandererfantasie, Op. 15, D. 760, third movement, meas. 79-86 40

41. Wandererfantasie, Op. 15, D. 760, third movement, meas. 95-106 40

42. Wandererfantasie, Op. 15, D. 760, third movement, meas. 346-353 42

43. Wandererfantasie, Op. 15, D. 760, first movement, meas. 140-143 45

44. Wandererfantasie, Op. 15, D. 760, second movement, meas. 45 45

45. Wandererfantasie, Op. 15, D. 760, first movement, meas. 96-97 46

46. Wandererfantasie, Op. 15, D. 760, fourth movement, meas. 89-92 46

47. Wandererfantasie, Op. 15, D. 760, third movement, meas. 336-342 46

48. Wandererfantasie, Op. 15, D. 760, fourth movement, meas. 93-95 47

49. Wandererfantasie, Op. 15, D. 760, first movement, meas. 83 47

Example Page

50. A: Wandererfantasie, Op. 15, D. 760, first movement, meas. 33 47
B: Wandererfantasie, Op. 15, D. 760, first movement, meas. 133 48
C: Wandererfantasie, Op. 15, D. 760, fourth movement, meas. 118 48
51. Wandererfantasie, Op. 15, D. 760, first movement, meas. 137 48

52. Wandererfantasie, Op. 15, D. 760, first movement, meas. 91 49

53. Wandererfantasie, Op. 15, D. 760, third movement, meas. 86-90 49

54. Wandererfantasie, Op. 15, D. 760, second movement, meas. 47 49

55. Wandererfantasie, Op. 15, D. 760, second movement, meas. 39 50

56. Wandererfantasie, Op. 15, D. 760, second movement, meas. 48 50

57. Wandererfantasie, Op. 15, D. 760, first movement, meas. 159-164 51

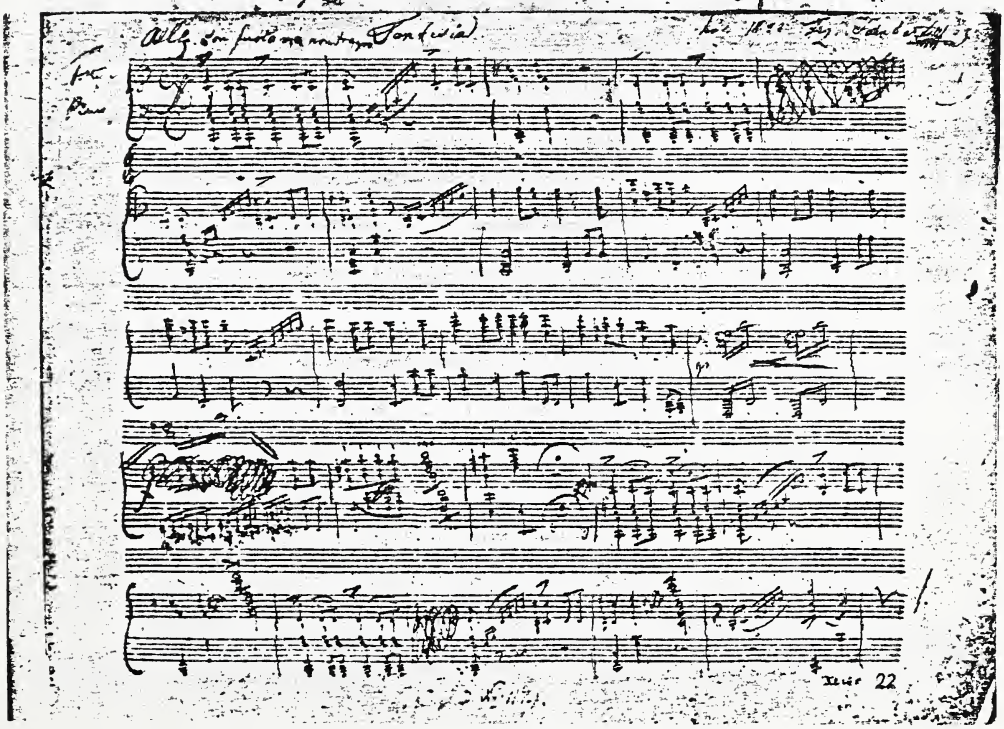
58. A: Wandererfantasie, Op. 15, D. 760, first movement, meas. 112 53
B: Wandererfantasie, Op. 15, D. 760, second movement, meas. 31 53
C: Wandererfantasie, Op. 15, D. 760, third movement, meas. 79-82 53
D: Wandererfantasie, Op. 15, D. 760, fourth movement, meas. 114 54

59. A: Wandererfantasie, Op. 15, D. 760, first movement, meas. 124 54
B: Wandererfantasie, Op. 15, D. 760, second movement, meas. 27 54
C: Wandererfantasie, Op. 15, D. 760, third movement, meas. 187-188 55

ACKNOWLEDGEMENTS

The author wishes to extend his warmest thanks and appreciation to Ernesto B. Lejano, to whom this essay is dedicated. His generous and scholarly assistance in the preparation will be remembered. This paper is also dedicated to the beautiful art of Franz Peter Schubert, without which we would be much poorer.

"My musical works are the offspring of my genius-
and my misery."

Franz Schubert

CHAPTER I

HISTORICAL BACKGROUND

"Mein Traum"

"Through long, long years I sang my songs. But when I wished to sing of love it turned to sorrow, and when I wanted to sing of sorrow it was transformed for me into love."[1] This poignant and stirring passage comes from an essay; the words were prophetic of the late years of Viennese composer Franz Peter Schubert (1797-1828). Later entitled "Mein Traum" (My Dream) and addressed to his second eldest brother Ferdinand in the summer of 1822, the essay describes a powerful dream Franz had just experienced. In it, he envisioned himself being banished from his father's home after a quarrel; the young musician wanders forlornly through unknown and strange lands, futilely discovering pain instead of love. This love could have certainly stabilized the Bohemian life-style of the short, spectacled, stocky artist. Its words are symbolic of the restless time in Schubert's life - a crucial period of crisis in which, by the late autumn of 1822, saw the young composer contract the venereal disease that ultimately managed to destroy his health. By late spring of 1823, desperate illness entered his impoverished existence. The characteristic periods of depression were now accompanied by bouts of illness and semirecovery for the

---

[1]Franz Peter Schubert, cited in John Culshaw, The Great Men of Music: Franz Schubert (New York: Time-Life Records, 1976), 17.

remaining five years of his life.[2] Indeed, it is remarkable that musically creative works still flourished. A psychologically turbulent and physically draining way-of-life influenced compositions "distinguished by enormous emotional tension, dramatic power, and concise, bold formal construction."[3] The opera Alfonso und Estrella (D. 732),[4] the "Unfinished" Symphony in B Minor (D. 759) and the Wandererfantasie (D. 760) for piano solo were born out of such a period.

Schubert's "oeuvre"

Schubert was the youngest of the Beethoven contemporaries,[5] and the most prolific. He was also the least respected. The only

---

[2]For a chronology of Schubert's life, see Appendix A.

[3]Paul Badura-Skoda, Franz Schubert: Fantasie, C-dur, D. 760. Wanderer-Fantasie. Erste Ausgabe nach dem Autograph (Vienna: Urtext Edition, 1973), iv.

[4]D. is the abbreviated form of the numbering system used by Otto Erich Deutsch (1883-1967), a scholar who recently organized the Schubert: Thematic Catalogue of All His Works in Chronological Order (New York, London 1951, or subsequent editions). This supersedes one by Dr. Hans Kotzsch, published in 1927 and revised by Mr. Richard Capell (1938). Schubert's opus numbers were chronologically inaccurate due to the vast amount of music published after his death in 1828; moreover, the works published during his lifetime had opus numbers assigned on the date of publication.

[5]Jan Ladislas Dussek (1760-1812), Johann Nepomuk Hummel (1778-1837), Louis (Ludwig) Spohr (1704-1859) and Carl Maria von Weber (1786-1826) were significant contemporaries. Their style was moulded from eighteenth-century practice, some considering themselves heirs to Mozart; most accepted Beethoven's early but not late compositions.

compositions published during his lifetime were mostly four-hand piano pieces and Lieder. Furthermore, he did not possess an effective stage presence or a commanding piano technique, at a time of such prominent piano virtuosos as Clementi, Hummel and Czerny. The one hundred publications before his death were only a fraction of his compositional output.[6] A steady catalogue of Schubert's works was posthumously gathered in Austria and Germany. Between 1884 and 1897, an enormous edition of 39 volumes appeared in print.

"Schubert's oeuvre may be divided into three chronological periods."[7] The first includes compositions written between 1811 and 1819, such as the "Trout" Quintet (D. 667) and the Piano Sonata in A Major (D. 664). The second period extends from 1820 to 1827. The song-cycle Die Winterreise (D. 911) and two piano trios (D. 898 and D. 929) make the transition to the final period. The last three piano Sonatas (D.958, D.959, D.960) and the C Major Symphony ("the Great") are some compositions from his last period.

"Der Wanderer"

"Schubert's musical fecundity can be shown by one striking illustration: during the year 1816 he wrote 179 compositions, ranging from dances for piano . . . to two symphonies, an opera, . . . the Mass in C Major,"[8] and the ever present songs; their effortless flow established the composer as one of the greatest melodists. Franz Liszt

---

[6]See Appendix B.

[7]Rey M. Longyear, Nineteenth-Century Romanticism in Music (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1973), 97.

[8]Longyear, Nineteenth-Century Romanticism in Music, 96-97.

(1811-1886) once stated that Schubert was one of "the most poetic musicians that ever was."

In October of 1816, Schubert composed the song "Der Wanderer." In this Lied, he captured the romantic, youthful pessimism so common to Schubert and his era. It got its inspiration from Georg Philipp Schmidt von Lübeck's poem "Ich komme vom Gebringe her" ("From the mountains I have come"), which describes a never-resting, unhappy wanderer who questions the whereabouts of his envisioned utopia. "Der Wanderer" was dedicated to one of Schubert's most prominent patrons, Ladislaus Pyrker, a poet and former Patriarch in Venice.

Schubert composed three versions of "Der Wanderer" in 1816. The original version (D. 489a) is in C-sharp minor and was published in 1895, entitled "Der Unglückliche-Gedicht von Werner." The second, B minor version (D. 489b [formerly D. 493b]) was published quite recently, in 1970. The final presently known version, again in C-sharp minor, was published in 1821 as Op. 4, No. 1 (D. 489c [formerly 493c]), and appeared with the title "Der Wanderer-Gedicht von Schmidt von Lübeck." This final version is comprised of a slow section marking the wanderer's appearance and a middle section which expresses his longings. It returns to the opening mood with an answer: Dort, wo du nicht bist, dort ist das Glück! (happiness is found in the place he is not) - a startling conclusion. The middle section from this Lied was reborn several years later with the Wandererfantasie (1822).

The "Wandering" Theme

Throughout his life, Schubert employed the theme of "wandering" and its associated thematic cell - a long note followed by two short ones, all on the same pitch. (Rhythms become more distinctive whenever a pitch remains the same.) One should consider, as illustrations, the numerous examples from Schubert's Lieder, other than "Der Wanderer," which have a relationship to this "wandering" fixation. There are two song-cycles based on a wandering individual. The Op. 25 (D. 795) Die schöne Müllerin,[9] which opens with "Das Wandern," concludes with the "wanderer" rhythm in "Des Baches Wiegenlied." (Example 1) The Winterreise song-cycle, Op. 89 (D. 911) likewise deals with the "wanderer" theme. The aforementioned rhythm is found in "Das Wirtshaus" from this cycle.[10] (Example 2) Also, there are four Lieder that contain the word "wanderer" in their titles: the "Wandrers Nachtlied," Op. 4, No. 3 (D. 224); "Der Wanderer," Op. 65, No. 2 (D. 649); "Der Wanderer an den Mond," Op. 80, No. 1 (D. 870) and the "Wanderers Nachtlied," Op. 96, No. 3 (D. 768). (Example 3 and Example 4)

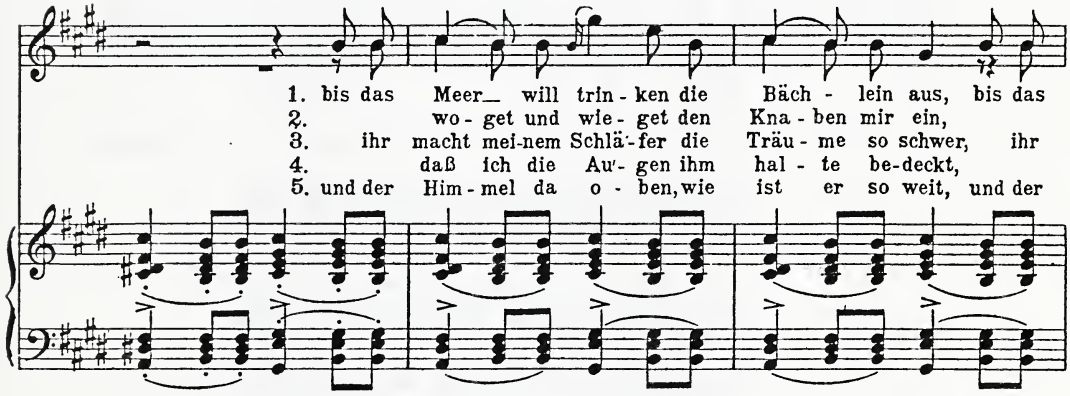
Below is a list of other examples employing the "wandering" rhythm: Example 5, from "Morgenlied," Op. 5, No. 4 (D. 685); example 6, from "Erster Verlust," Op. 5, No. 4 (D. 226); example 7, from

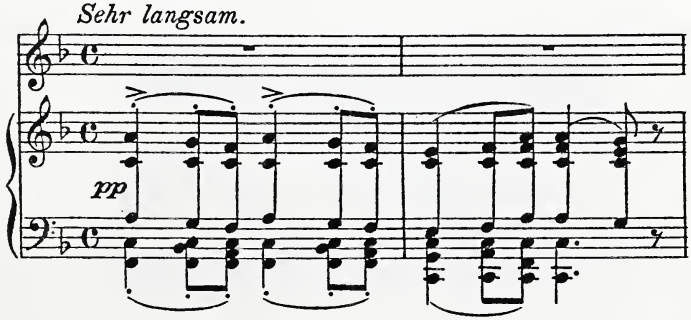
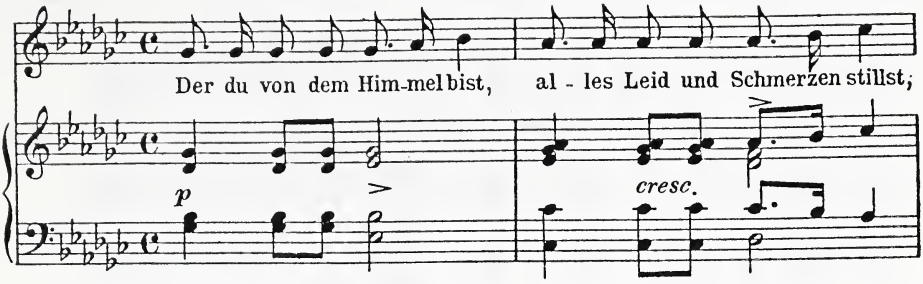
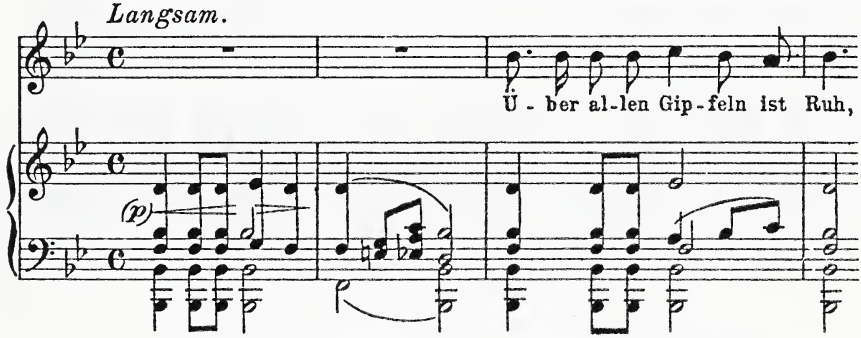
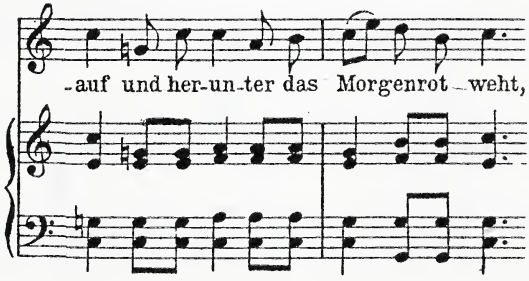
---

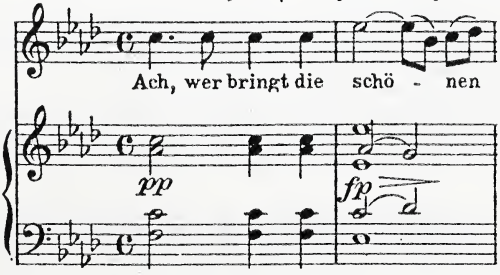
[9]This first tragic song-cycle describes a young man's hopeless and unattainable love for a miller's lovely daughter.

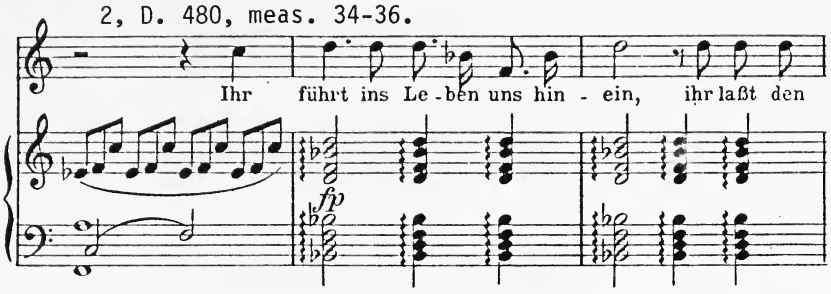
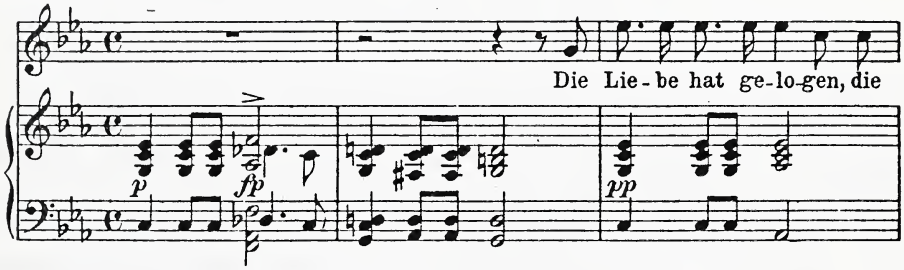
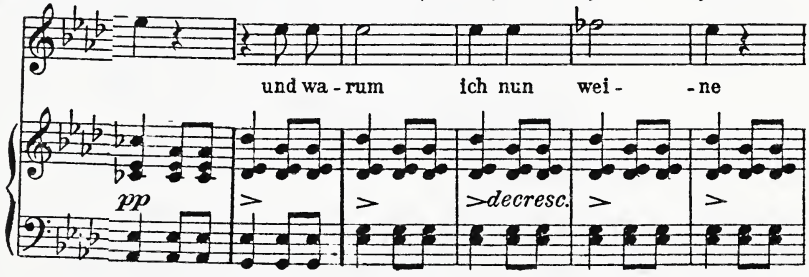
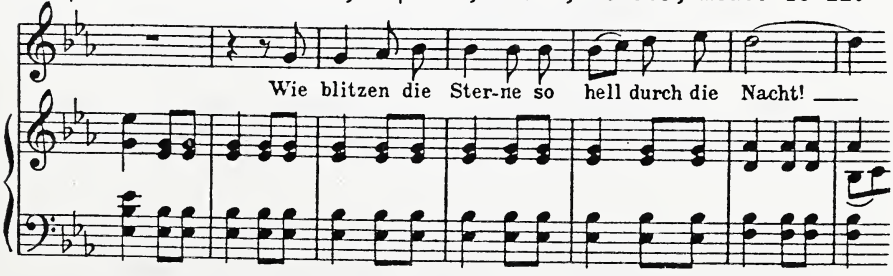
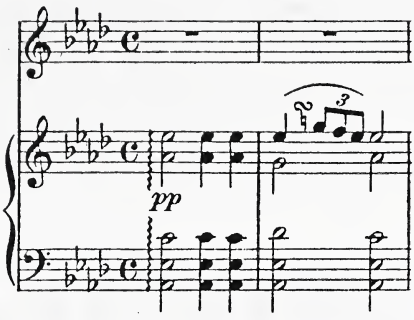
[10]This song-cycle draws an unforgettable picture of a rejected lover wandering through winter's harsh countryside. He eventually goes insane.

"Harfenspieler III (Gesänge des Harfners II)," Op. 12, No. 2 (D. 480); example 8, from "Die Liebe hat gelogen," Op. 23, No. 1 (D.751); example 9, from "Lachen und Weinen," Op. 59, No. 4 (D. 777); example 10, from "Die Sterne," Op. 96, No. 1 (D. 939) and example 11, from "Im Abendrot," Nachlass, Lfg. 20 (D. 799). Is this list a mere coincidence, or does it represent a "wandering" obsession? A certain unconscious presence was perhaps strong enough to bring about the previously described "Mein Traum" letter. And what about the "wandering" rhythm which pervades his mature works? Was it an indication of the profound impression made by the Allegretto from the Seventh Symphony by Beethoven with the same rhythmic motto? One will never be sure.

Example 1. "Des Baches Wiegenlied," Op. 25, D. 795, meas. 16-18.

1. bis das Meer will trin - ken die Bäch - lein aus, bis das
2. wo - get und wie - get den Kna - ben mir ein,
3. ihr macht mei-nem Schlä-fer die Träu - me so schwer, ihr
4. daß ich die Au- gen ihm hal - te be-deckt,
5. und der Him - mel da o - ben, wie ist er so weit, und der

Example 2. "Das Wirtshaus," Op. 89, D. 911, meas. 1-2.

Example 3. "Wandrers Nachtlied," Op. 4, No. 3, D. 224, meas. 1-2.

Example 4. "Wanderers Nachtlied," Op. 96, No. 3, D. 768, meas. 1-4.

Example 5. "Morgenlied," Op. 4, No. 2, D. 685, meas. 7-8.

Example 6. "Erster Verlust," Op. 5, No. 4, D. 226, meas. 1-2.



Example 7. "Harfenspieler III (Gesänge des Harfners II)," Op. 12, No. 2, D. 480, meas. 34-36.

Example 8. "Die Liebe hat gelogen," Op. 23, No. 1, D. 751, meas. 1-3.

Example 9. "Lachen und Weinen," Op. 59, No. 4, D. 777, meas. 21-26.

Example 10. "Die Sterne," Op. 96, No. 1, D. 939, meas. 16-22.

Example 11. "Im Abendrot," Nachlass, Lfg. 20, D. 799, meas. 1-2.

There is one significant composition for piano which can definitely be related to the rhythmic motto of "Der Wanderer": the Wandererfantasie, Opus 15, Deutsch 760 of 1822. Many scholars aver that the Wandererfantasie was Schubert's first important work for piano. (It is interesting to note that Schubert's Wandererfantasie was written in the same year as Beethoven's Op. 111 sonata.)

Dedication and Reviews

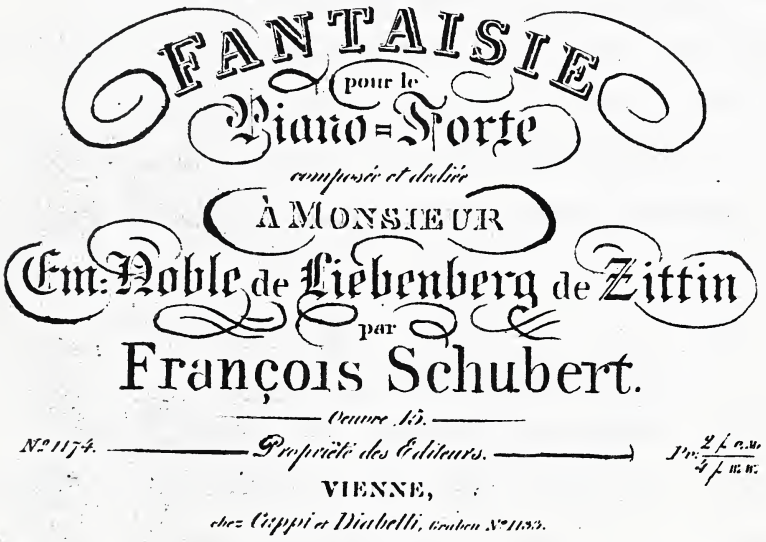
Schubert first mentioned his Wandererfantasie in a letter to his friend Josef von Spaun at Linz, dated 7 December, 1822. He wrote: ". . . I have composed a Fantasy for piano solo, which is also to appear in print, dedicated to a certain wealthy person."[11] The "certain wealthy person" was Emmanuel Karl, Elder von Liebenberg de Zsittin, a Jewish landowner who had been baptized in 1810 and ennobled

---

[11]Maurice J.E. Brown, "Schubert's 'Wanderer' Fantasy", Musical Times, 92 (December 1951), 540.

in 1821. (This gentleman, who was acquainted with Beethoven and Clementi, had once been a pupil of Hummel's.) It was, chroniclers reveal, a rare effort on Schubert's part to be in good favor with a potential patron.

The original title page appeared as follows:



3. Title page of the Wandererfantasie, Opus 15, Deutsch 760. First Edition, Cappi and Diabelli (Vienna 1823).

A review of the piece appeared on February 24, 1823, in the Wiener Zeitung (Official Vienna Journal):

Cappi and Diabelli
Art and Music Dealers
Am Graben. Nr. 1133
Fantasie for the Pianoforte
composed and dedicated
to M. Em. Noble de Liebenberg de Zsittin
by
François Schubert
Opus 15

> The Fantasie has always been recognized as the type of composition in which the art of the composer, freed from the shackles of form, can express itself most clearly and completely prove its worth. Thus Schubert has demonstrated his mastery in this latest work, in which he shows that he not only possesses the power of inventiveness but that he understands developing his happiest ideas according to the highest artistic standards. The Fantasie just published is worthy of taking its place beside works in similar form by the best composers, and deserves in every respect the attention of all artists and music-lovers.[12]

In the Viennese Allgemeine Musikalische Zeitung on April 30, 1823, under the title "Phantasie von Fr. Schubert. Opus 15. Cappi und Diabelli," an anonymous review appeared, possibly by the editor. It is a straightforward assessment that calls "the attention of the modern pianist to the dramatic power and extraordinary emotional content of this noble work . . ."[13]

Origins of the "Wanderer" Title

Considering the vast popularity and renown of the Lied "Der Wanderer" during Schubert's time, none of the above reviews states a connection with the Wandererfantasie. The same firm of Cappi and Diabelli had published the Lied two years before, so it was not merely a favorite at Schubertiads. In fact, the Wandererfantasie itself was "well known to [his friends] from the story, told by Leopold Kupelweiser, of [Schubert's] breaking down in the finale with the

---

[12]Olga Samaroff, "The Piano Music of Schubert," Musical Quarterly, 14 (October 1928), 601.

[13]Samaroff, "The Piano Music of Schubert," 602-603.

words: 'Let the Devil play this, I can't!"[14] Nowhere did Schubert's first biographer, Kreissle von Hellborn, mention an allusion to the respected "Der Wanderer" in his Life of Franz Schubert (1865), even though the Wandererfantasie was mentioned several times.[15] Neither was the composition known in sophisticated Paris musical circles by its nickname or Lied connection. Hippolyte Barbadette, the first Schubert biographer outside Austria and Germany, labelled it "La grande fantaisie." Liszt's well-known transcription of the Wandererfantasie for piano and orchestra twenty years later was published by the firm Spina as Franz Schubert: Grosse Fantasie: Op. 15: symphonisch bearbeitet für Piano und Orchestra von Franz Liszt.[16] Even Edward Hanslick's review of Hans Guido von Bulow's (1830-1894) reading of this transcription (Aus dem Concert Saal, Vienna, 1870, p. 205) made no reference to "Der Wanderer." However, the first private reference of the Wandererfantasie to "Der Wanderer" was made by Liszt himself in a December 2, 1868, letter to professor Siegmund Lebert. The piano solo

---

[14]Anton Kuerti, jacket notes for Schubert, "Wanderer" Fantasy, Op. 15, D. 760 (Vox Productions, Inc., 1977).

[15]Some of Schubert's other works, which his own Lieder provide the basis for, were mentioned by Hellborn with their Lied connection. The "Trout" Quintet in D Minor (D. 810) and Fantasie for Violin and Piano (D. 934) were all compared with the original Schubert Lied.

[16]In 1850 and 1851, Liszt composed this concerted version; its first performance was given in a concert of the Gesellscaft der Musikfreunde in Vienna on December 14, 1851, Julius Egghard (Count Hardegen) as soloist and Joseph Hellmesberger conductor. Liszt later made an arrangement for two pianos. Carl Czerny (1791-1857), Hans Guido von Bulow (1830-1894) and Ferruccio Busoni (1866-1924) praised it enthusiastically.

The formal construction of the original work was not altered; only the transition to the second subject of the first movement, which was enlarged by a cadenza at measure 108.

was called "the splendid Wanderer - Dithyramb." In 1873, it was definitely linked to the song; the biography and critical study of August Reissmann compares the theme from the Lied and the theme as it occurs in the piano solo version. In his book Franz Schubert written in 1902, Richard Heuberger called this piano solo the "Wanderer" Fantasy. And as Wandererfantasie it is now known.

The Autograph Copy

The original, well-preserved autograph of the Wandererfantasie comes from November 1822. It once was a part of Max Friedländer's estate. Presently, the autograph consists of a title page and twelve pages in an oblong format (with one additional page written in another hand[17]). There were, unfortunately, numerous printing and reading errors made in the first edition by the original publisher[18] and Schubert himself.[19] Still, the abundant corrections made by Schubert are significant:

> These clearly show a thoroughgoing revision of the work following the first draft. With an astonishing sense of purpose, certain weaknesses were eliminated during this procedure, thereby bringing about that organic structure which seems to have grown in such a perfectly natural way.[20]

---

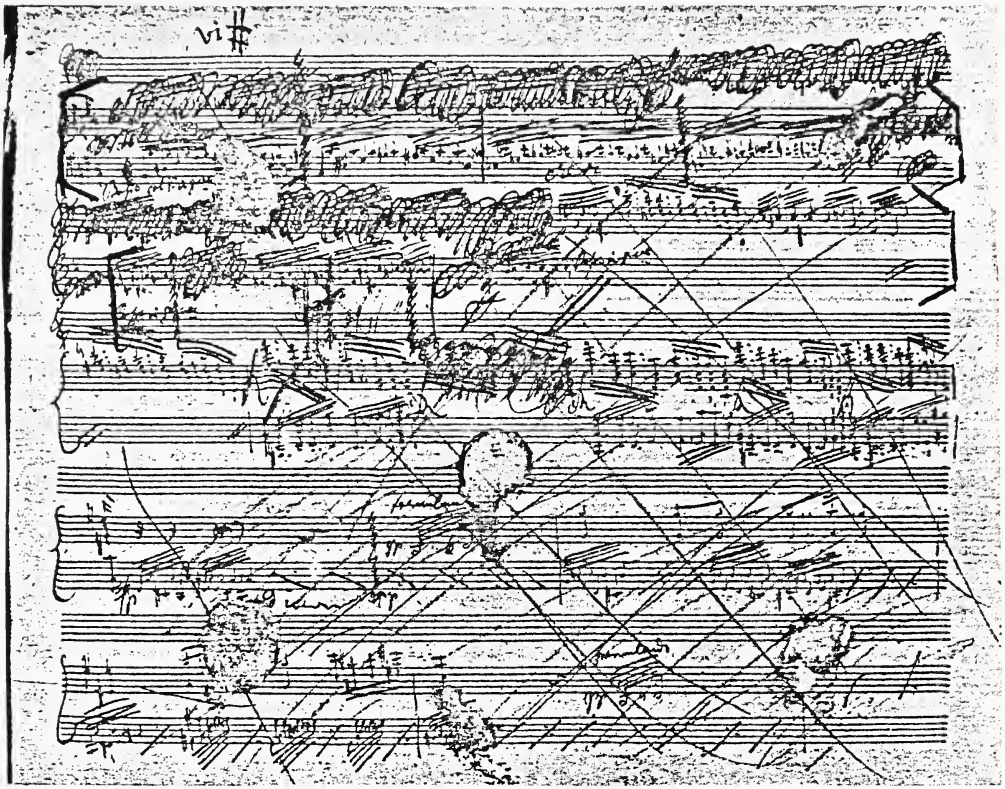
[17]Diabelli (?) apparently crossed out and recopied page eleven of the autograph, because it was difficult to decipher. (See Illustration 4) As a result, two mistakes were made that appeared in the first edition. (See Appendix C, 2nd movement, bars 44 1/2 to 51.)

[18]Vienna: Cappi and Diabelli, February 24, 1823. Publ. No. 1174.

[19]See Appendix C.

[20]Badura-Skoda, Franz Schubert: Fantasie, C-dur, D. 760. Wanderer-Fantasie. Erste Ausgabe nach dem Autograph, ix.

Evidence of these revisions is shown in the following illustration:



4. From the transition passage of the Wandererfantasie, Opus 15, Deutsch 760, second movement (meas. 44 1/2 - 51), taken from the autograph (November 1822).

The Wandererfantasie achieved a decent commercial success (the number of copies sold indicates this). Unfortunately Schubert received a payment of only fifty florins for it - about ten dollars.

The Viennese Fortepiano

In order to understand the methods of Schubert's composition inherent in the Wandererfantasie, a consideration of the type of

instrument he had at his disposal is deemed appropriate. For instance, "if you [tried] to play the Wandererfantasie and Beethoven's Sonata Op. 106 on a piano of the 1820's, you would realize how much more Schubert's piece depended on the instruments of the future to come alive."[21] Malcolm Bilson has done extensive research on Viennese fortepianos.[22]

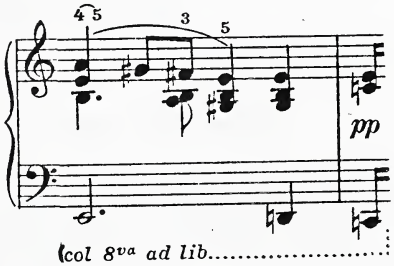
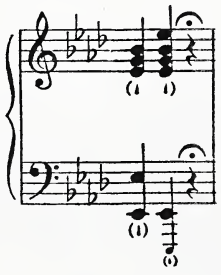
Bilson reports that the Viennese fortepiano, or Hammerflügel, was first used by Haydn and Mozart during the 1770's. By the late compositions of Beethoven and Schubert, the instrument had advanced significantly. Improvements were made on the single escapement action (Erard invented the double escapement action in 1822), and the heavier and larger construction resulted in a greater fullness of tone. A wooden frame was still used because of the lack of iron reinforcement. The small wooden hammers were covered with numerous layers of soft leather; they were attached directly to the back of the key - when a key was depressed, the hammer was flipped up toward the string. This Prellmechanik, Wienermechanik or Viennese action was light, responsive and very sensitive in comparison to the modern grand piano. The leather dampers cut off the sound more quickly. Moreover, the cantabile tone had a greater intimacy, and sforzandi had a more rapid decay.

---

[21]Alfred Brendel, Musical Thoughts and Afterthoughts (Princeton, New Jersey: Princeton University Press, 1976), 66.

[22]Malcolm Bilson, "Schubert's Piano Music and the Pianos of His Time," Piano Quarterly, 27/104 (1978-1979), 56-64.

Schubert's piano was five octaves in range (FF to F''', the range of the harpsichord). The ". . . later music of Beethoven (after Opus 31 the range is expanded beyond five octaves), [and] the music of Schubert . . . really needs a larger . . . pianoforte."[23] Range problems in the Wandererfantasie can be seen in the following examples:

Example 12A. Wandererfantasie, Op. 15, D. 760, first movement, meas. 66-67.[24]

Example 12B. Wandererfantasie, Op. 15, D. 760, third movement, meas. 30.

---

[23]Bilson, "Schubert's Piano Music and the Pianos of His Time," 56.

[24]Page and measure numbers for the Wandererfantasie are taken from the Paul Badura-Skoda edition, published by Vienna Urtext Edition in 1973.

Bilson further reports that there was a proliferation of pedals on the Viennese fortepiano during the beginning of the nineteenth century: drums, bells, janissary effects and the standard three or four pedals. Basically, a fortepiano had a damper pedal (often even an extra treble damper pedal), a "shift" pedal (which altered the number of strings being struck) and a "Moderator" (a leather or cloth strip that came between the hammers and the string). The "Moderator" pedal, with its special soft effect, was more crucial in Schubert's pianissimo writing than the "shift" pedal.[25]

The Wandererfantasie, Bilson believes, would have sounded much differently than on the modern-day piano.

> This is Schubert's most virtuosic work, perhaps his only one. Imagine if you can the fortissimos and brilliant virtuosic passages found virtually throughout the work played, not on the kind of "thundering" instrument wished for and praised by Liszt and Anton Rubinstein, but rather a light, clear, responsive piano with a robust but not heavy bass. The effect would be changed markedly! What would ensue would be light, quick, energetic, very fleet and virtuosic, but in no way thundering and jowl-shaking, as is usually heard. It would be quite a different piece, and one far closer to what Schubert would have imagined.[26]

---

[25]The hammerharpsichord or English pianoforte was also developing at this time. It had a heavier and louder tone with a heavier action; the hammers faced away from the performer and were connected indirectly to the keys by a bar suspended above them. When a key was depressed, these hammers were pushed upward by another mechanism until the strings were struck (Strossmechanik or English action).

[26]Bilson, "Schubert's Piano Music and the Pianos of His Time," 61.

Some Influences on Schubert's Style

As with other great composers, various influences helped cast Schubert's mature compositional style. This style was a fusion of his own strong personality and the musical ideas of others. "He read every score he could get his hands on."[27] Absorption came from numerous sources: the grand keyboard forms passed on by Haydn and Mozart, the Singspiel (German Romantic opera with spoken dialogue), Italian opera, a wealth of Austrian folk music, eccossaises, waltzes, Ländler, German dances, cotillions and galops (popular in the dance-crazed period in Vienna), the virtuosic piano works of Hummel and Clementi, the poetic piano music of Bohemians Jan Vaclav Tomášek (1774-1850) and Jan Hugo Voříšek (1791-1825), and the Gioacchino Antonio Rossini (1792-1868) operatic surge of the 1820's.

In 1822, Schubert came into contact with Weber and Beethoven, whose dominating musical personalities he pondered and studied. (The Wandererfantasie was perhaps Schubert's nearest approach to the dramatic piano sonatas of the virtuoso Weber and the "Waldstein" Sonata of Beethoven.) "Even when imitating Beethoven - as in his Piano Sonata in F Minor, obviously modelled on Beethoven's Appassionata Sonata - he could not write a dozen bars of music without something Schubertian, some characteristic turn of harmony or shape of melody, intruding itself."[28]

---

[27]Culshaw, The Great Men of Music: Franz Schubert, 7.

[28]Culshaw, The Great Men of Music: Franz Schubert, 7.

Antonio Salieri (1750-1825), the court music director of the Stradkonvikt (Royal City Seminary) in Vienna, who became a celebrated Italian operatic composer, is generally regarded as Schubert's most influential teacher. Until 1816, even after Schubert achieved a reputation as a respected composer in his own small musical circle, he took lessons from Salieri twice a week.

Moreover, Schubert was influenced by Vienna itself. The lightness of touch, finesse and sense of delaying or anticipating a note is typical of Schubert's music; one associates these traits with Viennese Gemütlichkeit. "It is necessary to understand this sense of freedom . . . and . . . it would be wrong to play Schubert without any tempo change."[29]

The Romantic Fantasia

Fantasia (sometimes translated as free flight or fancy) is "a term adopted in the Renaissance for an instrumental composition whose form and invention spring 'solely from the fantasy and skill of the author who created it' (Luis de Milán, 1535)."[30] The fantasia became to the Romantics a several-movement composition on a similar scale

---

[29]Dean Elder, Pianists at Play (Evanston, Illinois: Instrumentalist Co., 1982), 115. (Interview with Paul Badura-Skoda on Schubert's piano music.)

[30]Maurice J.E. Brown, "Franz (Peter) Schubert," New Grove Dictionary of Music and Musicians (6th ed., 1980), XVI, 389.

to a grandiose and elaborate sonata.[31] The sonata itself became formally rigid; conversely, the fantasia offered a greater freedom in its use of virtuosic writing and thematic materials. Schubert's four fantasias (the "Grazer" Fantasie [D. 605a, ?1818] and Wandererfantasie for piano solo, the Fantasie in C Minor [D. 934] for violin and piano and the Fantasie in F Minor [D. 940] for piano duet) were probably the first to combine the three- or four-movement form of the sonata into a single movement. They anticipate the single-movement and cyclic qualities of Schumann's and Liszt's music and create an historical connection with Beethoven's "cyclical" sonatas of 1815 to 1816 (Op. 101 and Op. 102, No. 1).[32]

---

[31]"Fantasia" was later used as title for short character pieces such as Brahms's Fantasien, Op. 116, and operatic transcriptions such as Liszt's Reminiscences de Don Juan (1841).

[32]Willi Apel, "Cyclic, Cyclical," Harvard Dictionary of Music (2nd ed.; Cambridge, Mass.: Belknap Press of Harvard University Press, 1969), 112.

CHAPTER II

AN ANALYTICAL STUDY OF SCHUBERT'S WANDERERFANTASIE, OPUS 15, DEUTSCH 760

Formal Structure

In the C Major Wandererfantasie, one notes how Schubert strove to modernize traditional formal restrictions. It "points to the future in a manner scarcely equalled by any other work of the period and contains the seeds of the whole symphonic development."[33] But even though Schubert tried to alter the structure of the sonata plan, he did not break with convention and ignore it completely. The Wandererfantasie's four separate movements - Allegro con fuoco ma non troppo, Adagio, Presto and Allegro - are linked with transitions and are to be performed, as Schubert specified, without interruption (a fermata separates each movement from the next). Among the first composers to feel that the unification of an entire instrumental work was necessary were Beethoven and Weber. They both used the word attacca in several of their works and composed transitions between movements.

Some scholars believe that Schubert foreshadowed his mature style after the composition of the Quartet in C Minor (or Quartettsatz), D. 703 of December 1820.[34] He was perhaps unaware of the revolutionary nature of the Wandererfantasie. The sense of a

---

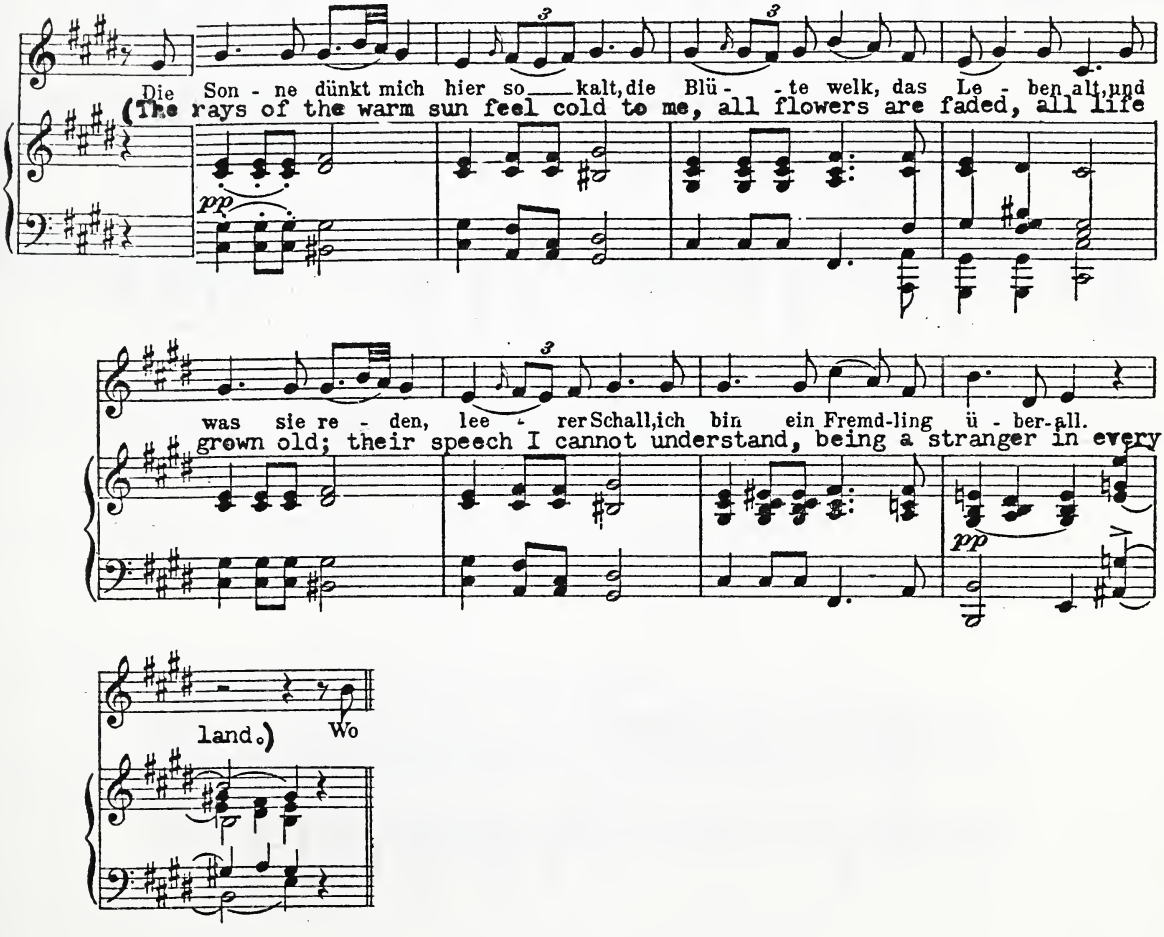
[33]Badura-Skoda, Franz Schubert: Fantasie, C-dur, D. 760. Wanderer-Fantasie. Erste Ausgabe nach dem Autograph, iv.

[34]See Ella Marie Forsyth, Building a Chamber Music Collection (Metuchen, N.J.: Scarecrow Press, Inc., 1979), 65.

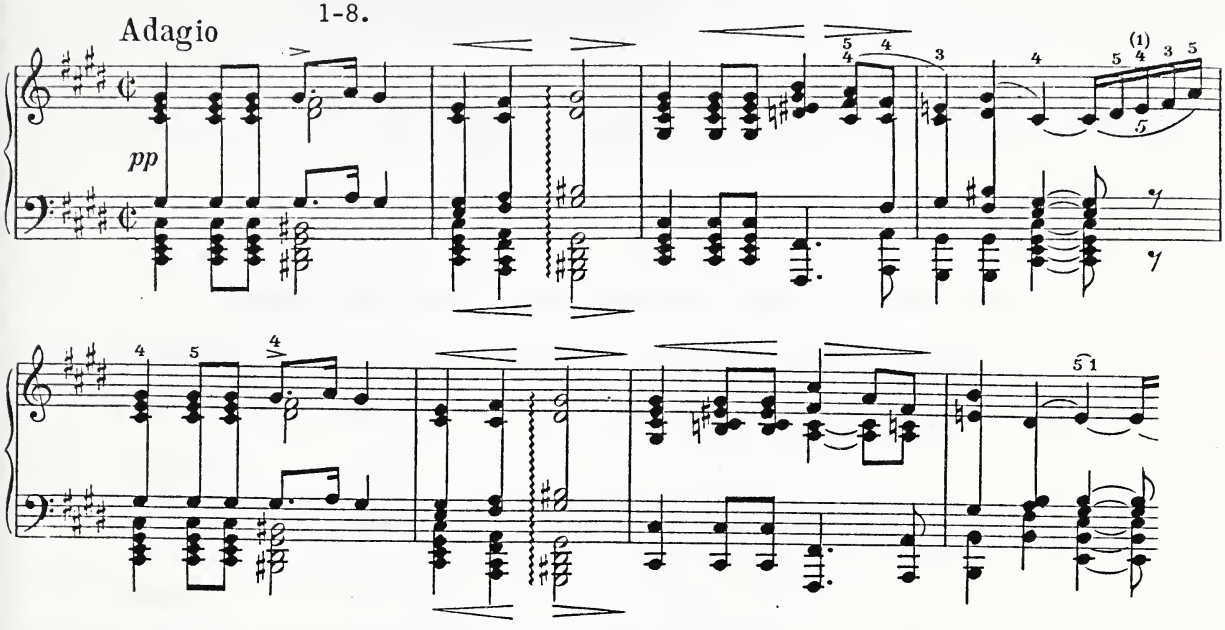
long epic span, a trait of Beethoven, had become the norm for Schubert. As in the sonatas, Schubert sometimes used an unusual but logical choice of keys for movements. (The movements of the Wandererfantasie are in C Major, C-sharp Minor, A-flat Major and C Major.)

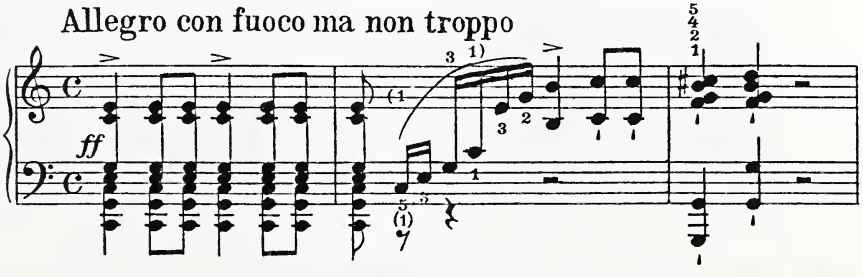
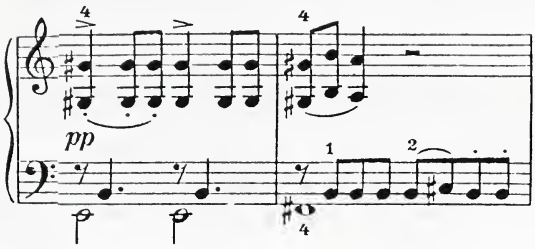
Virtually all themes are developed from a single thematic cell or rhythmic motive (c ♩ ♫♩ ♫). This unit originates in the "Der Wanderer" song, shown in the passage below:

Example 13. "Der Wanderer," Op. 4, No. 1, D. 489c, meas. 22-31.

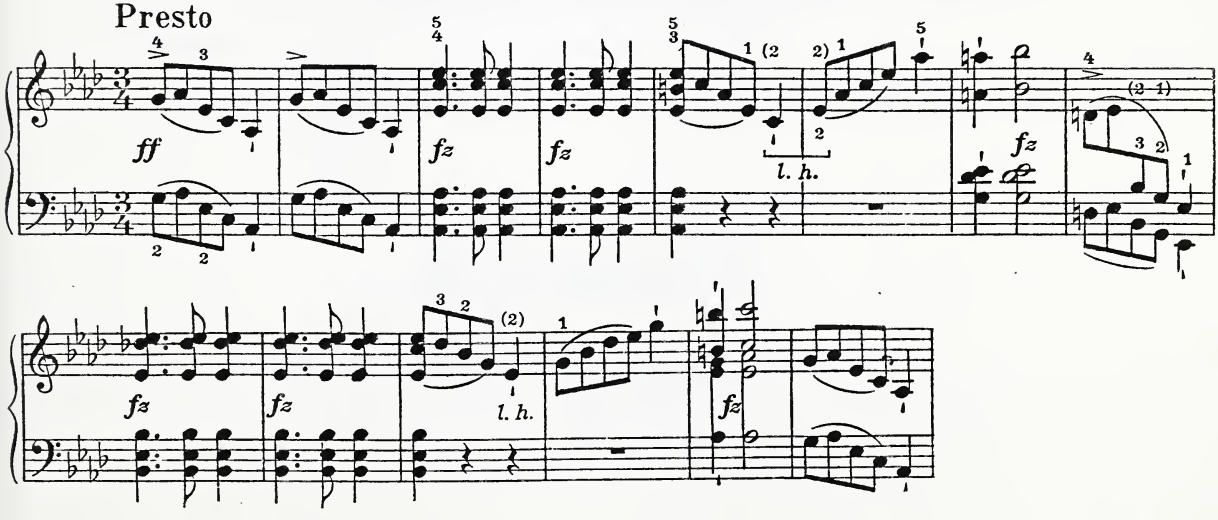

Die Son - ne dünkt mich hier so kalt, die Blü - te welk, das Le - ben alt, und
(The rays of the warm sun feel cold to me, all flowers are faded, all life
pp
was sie re - den, lee - rer Schall, ich bin ein Fremd-ling ü - ber-all.
grown old; their speech I cannot understand, being a stranger in every
pp
land.) Wo

Here is the passage as it appears in the second-movement Adagio of the Wandererfantasie:

Example 14. Wandererfantasie, Op. 15, D. 760, second movement, meas. 1-8.

Transformation in key, rhythm, tempo and character occur in the other three movements. The stately opening of the Allegro con fuoco ma non troppo is transformed into a gentle E Major episode.

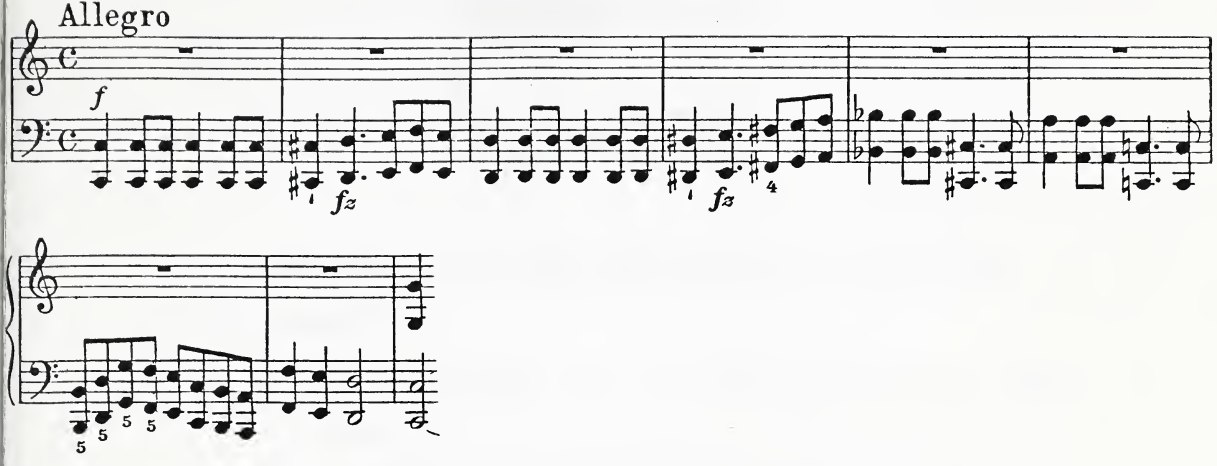
Example 15. Wandererfantasie, Op. 15, D. 760, first movement, meas. 1-3.

Example 16. Wandererfantasie, Op. 15, D. 760, first movement, meas. 47-48.

In the Adagio, the thematic cell "dissolves into a luminous haze of demisemiquavers during the ensuing variations."[35] The rhythmic-melodic cell renews itself in the dance-like triple rhythm of the third movement.

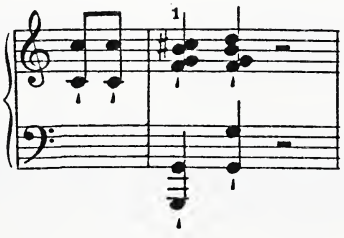
Example 17. Wandererfantasie, Op. 15, D. 760, third movement, meas. 1-14.

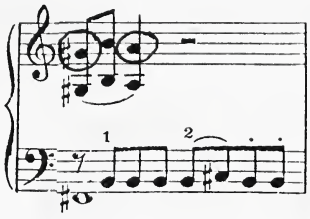


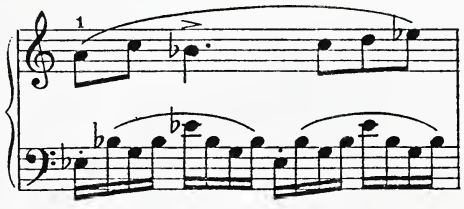
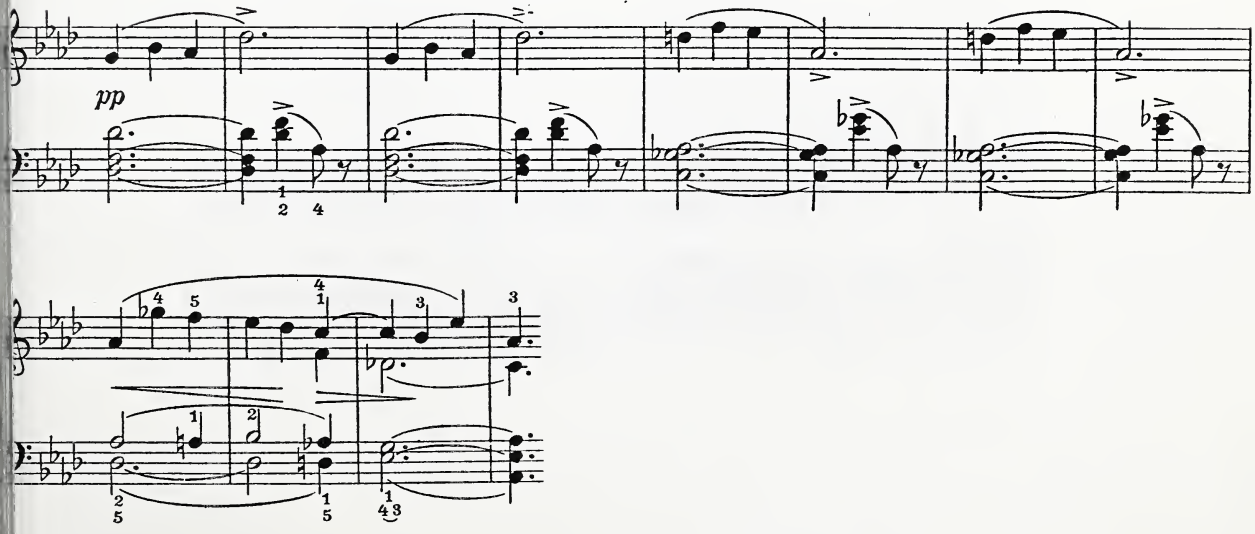
[35]Kathleen Dale, Nineteenth-Century Piano Music (New York: Oxford University Press, 1954), 19.

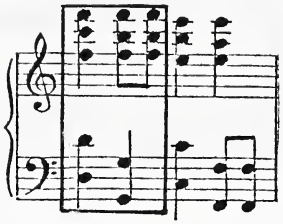
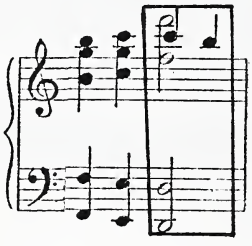
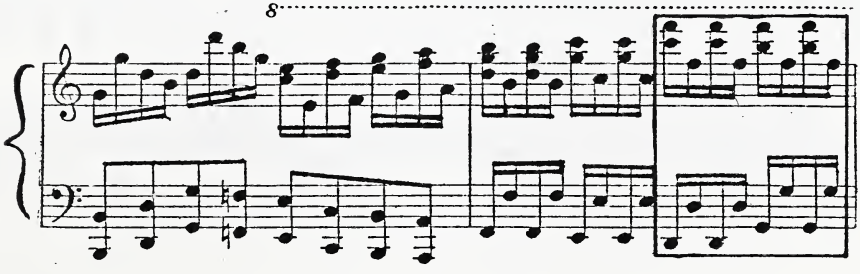
And finally it returns as a fugal subject.

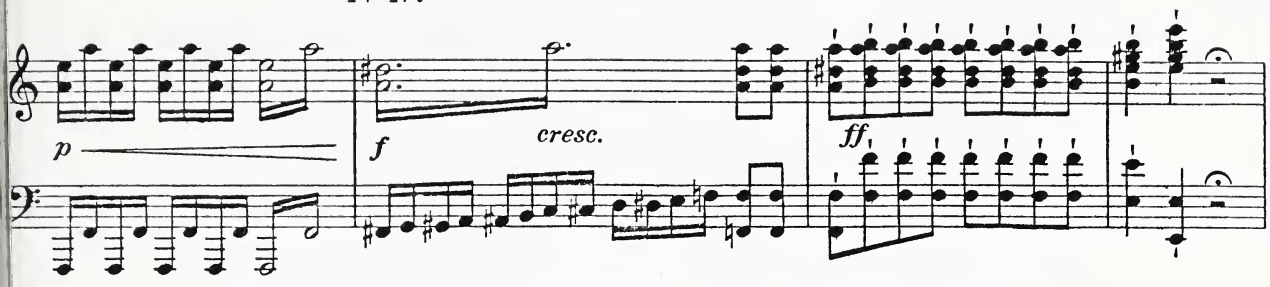
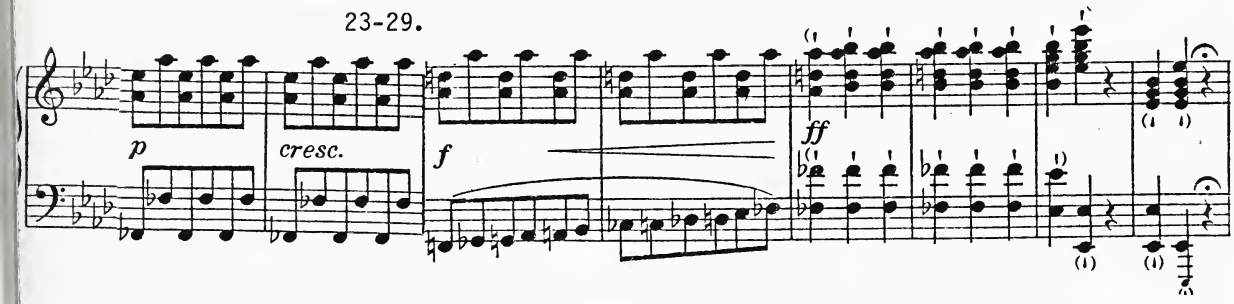
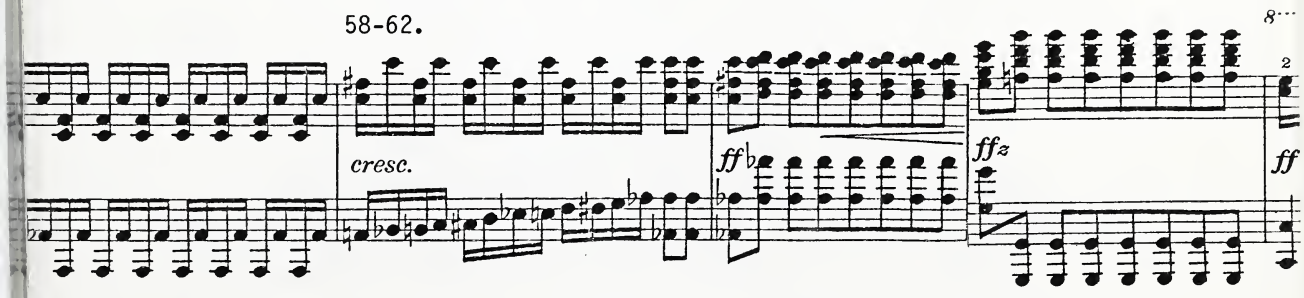
Example 18. Wandererfantasie, Op. 15, D. 760, fourth movement, meas. 1-9.

The accented chromatic passing note in measure 3 becomes an important motive.

Example 19. Wandererfantasie, Op. 15, D. 760, first movement, meas. 2-3.

This chromatic passing note is allowed to develop into a minute melodic suffix:

Example 20. Wandererfantasie, Op. 15, D. 760, first movement, meas. 48.

Further development of the above-mentioned suffix occurs in the following examples:

Example 21. Wandererfantasie, Op. 15, D. 760, first movement, meas. 112.

Example 22. Wandererfantasie, Op. 15, D. 760, third movement, meas. 187-198.

One could also compare the following varied guises of parallel passages:

Example 23. Wandererfantasie, Op. 15, D. 760, first movement, meas. 12.

Example 24. Wandererfantasie, Op. 15, D. 760, fourth movement, meas. 33.

Example 25. Wandererfantasie, Op. 15, D. 760, fourth movement, meas. 68-69.

Further examples are shown below.

Example 26. Wandererfantasie, Op. 15, D. 760, first movement, meas. 14-17.

Example 27. Wandererfantasie, Op. 15, D. 760, third movement, meas. 23-29.

Example 28. Wandererfantasie, Op. 15, D. 760, fourth movement, meas. 58-62.

Organic unity and "the principle of thematic metamorphosis underlies the entire composition."[36] Schubert's originality of design and grand ideas brought about a unique and novel style of composition. In effect, he composed one of the first large piano works cast in cyclic form.[37] Cohesion and cyclical structure serve as a foundation for Schubert's Wandererfantasie. Rey M. Longyear, in an article on Liszt's B Minor Sonata,[38] credits Schubert for laying down the foundation for Liszt's thematic-transformation process found in both piano concertos, the symphonic poems, and the B Minor Sonata. (Also preoccupied with this idée fixe, metamorphic kind of unity were, among others, Louis Hector Berlioz [1803-1869], Robert Schumann [1810-1856], Richard Wagner [1813-1873] and César Franck [1822-1890].) Sir Donald Francis Tovey went so far as to label the Wandererfantasie "the earliest and best of all symphonic poems."

Therefore, all the themes (with the exception of the Scherzo's first subsidiary theme, measure 79) are developed from a single Leitmotiv as in the symphonic poems of the future. More important, perhaps, is the invention of an unusual formal scheme. In the Wandererfantasie, the classical symphonic order of movements - Allegro, Adagio, Scherzo, Finale - simultaneously corresponds to the principal

---

[36]Dale, Nineteenth-Century Piano Music, 138.

[37]Cyclic form is defined in the New Grove Dictionary of Music and Musicians and Harvard Dictionary as a form in which related thematic material is used in all or some of the movements. Thematic transformation is the basis of cyclic form.

[38]Rey M. Longyear, "Liszt's B Minor Sonata: Precedents for a Structural Analysis," Musical Review, 34/3-3 (August-November 1973), 198-209.

sections of a larger sonata movement (exposition, development, recapitulation, coda). Through its numerous variations, the Adagio becomes a kind of free development, the ternary-like Scherzo in the sub-mediant takes on the character of a varied recapitulation, and the near formally-free Allegro finale both strengthens the C-major tonality and presents a grand closing climax.[39]

The first movement seems to represent an unpredictable outgrowth and rearrangement of the traditional design of sonata form. It begins with a traditional enunciation of two contrasting themes (meas. 1 and meas. 47), and enters into a seemingly conventional development section (meas. 70). However, there is no real recapitulation (even in the sub-dominant, as Schubert so often does). Rather, there is an extension and elongation of the development section that introduces a new motivically derived theme (meas. 112) and pianistic flourishes (meas. 132).

"In this exploration of sonority, whether visible through declamation, passage work, thematic utterance, developmental and contrapuntal interplay, or unexpected juxtaposition, [Schubert] conveys the impression of freedom, of looseness of construction, of the unexpected, the spontaneous."[40]

Melodic, Harmonic and Rhythmic Considerations

It is perhaps appropriate to begin the discussion of certain Schubertian elements found in the Wandererfantasie from the Adagio,

---

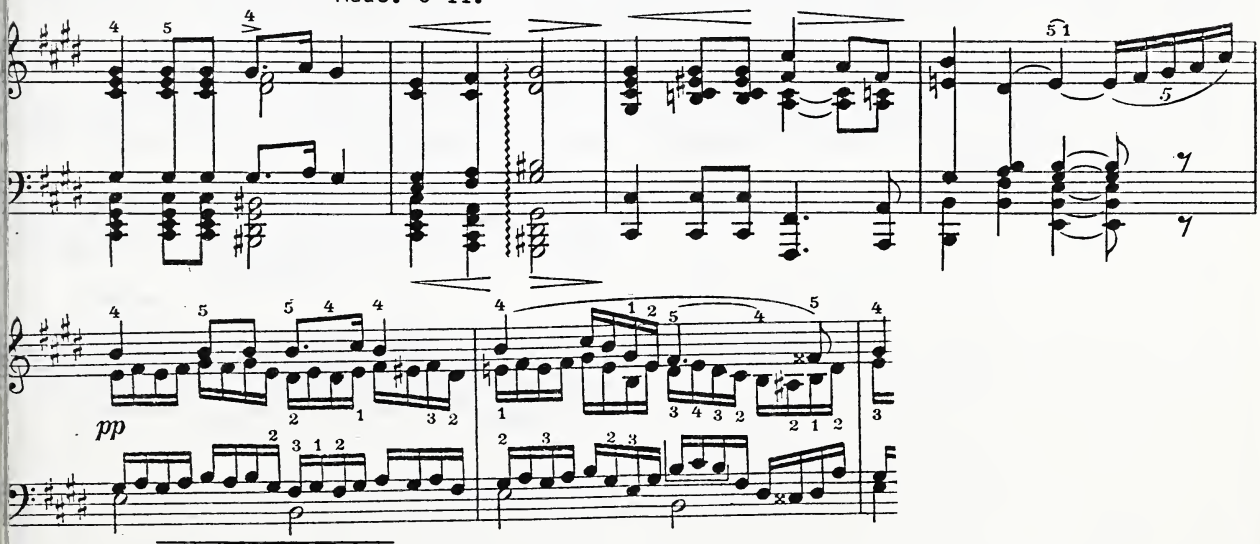
[39]Badura-Skoda, Franz Schubert. Fantasie, C-dur, D. 760. Wandererfantasie. Erste Ausgabe nach dem Autograph, iv.

[40]Donald Payne, "Achieving the Effect of Freedom in Musical Composition," Musical Quarterly, no. 78 (1971-1972), 12-25.

since the work derives its name from this section. As mentioned earlier, the dactylic-anapaestic rhythm, based on the piano accompaniment from "Der Wanderer" (D. 489c), is the thematic cell which gravitates outward to make the entire Wandererfantasie homogeneous. The fragment from the Lied appears as the theme, complete for the first time, and is subsequently developed in seven continuous variations. (Variation 7 acts as a coda and links the Adagio to the third movement.) These variations begin at the following measures: 9, 18, 27, 31, 35, 39 and 48.

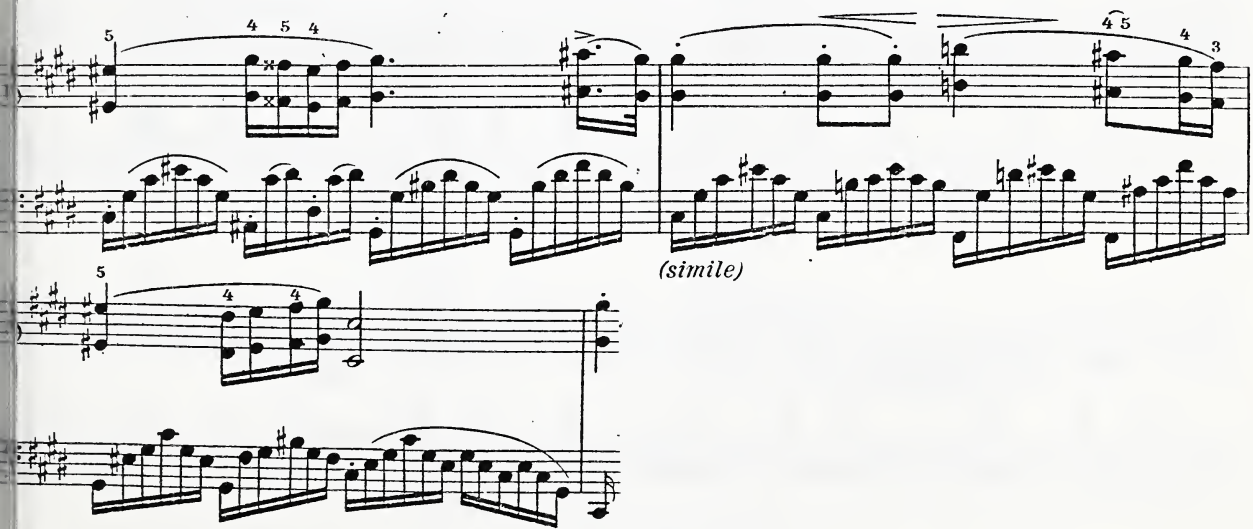
The second movement was Schubert's first adagio for a multi-movement instrumental work; he generally preferred the andante or andantino tempo indications and tended to avoid the large-scale Adagio.[41] The String Quintet in C Major, Op. Posth. 159 (D. 956), the Octet, Op. Posth. 166 (D. 803) and the "Arpeggione" Sonata (D. 821) are some of the exceptions.

As in "Der Wanderer," there are frequent modulations from C-sharp Minor into E Major.

Example 29. Wandererfantasie, Op. 15, D. 760, second movement, Meas. 5-11.

[41]Alfred Einstein, Schubert (London: Cassel and Co. Ltd., 1951), 99 & 233.

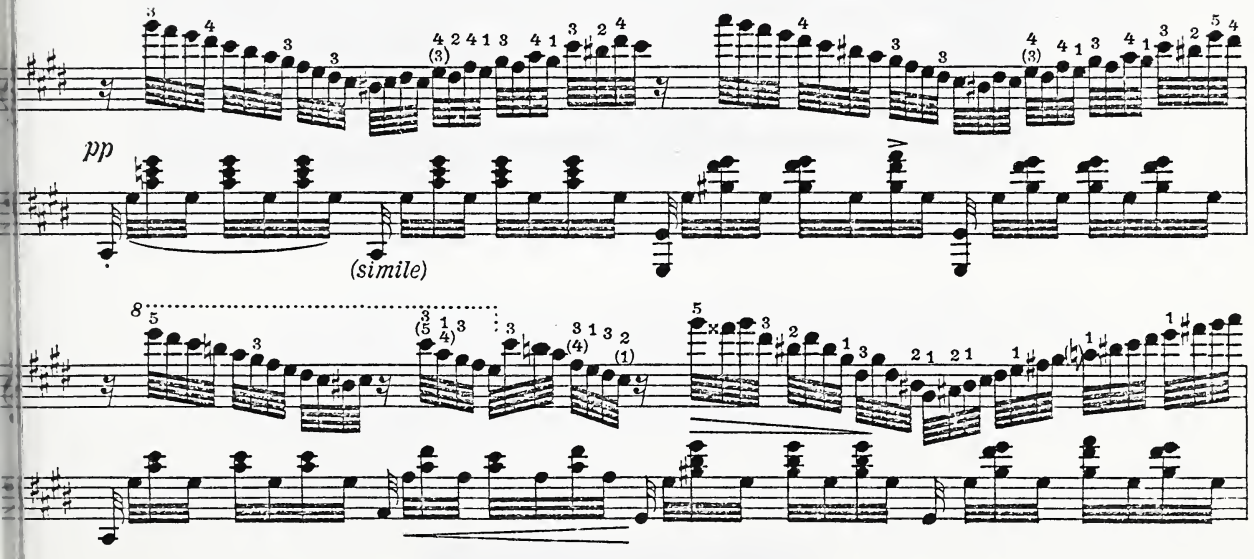
This frequent shifting from minor to major, and vice versa, characterizes the rest of the movement, and is a common Schubertian device. Mozart once called this expressive device chiaroscuro or Helldünkel (meaning "light and shade"). (The first movement of Mozart's Piano Concerto in C Major, K. 503, uses this technique.) While Example 29 shows Schubert's modulation to a third above the tonic, Example 12A shows his modulation to a third below the tonic (both are a Beethovenian predilection).

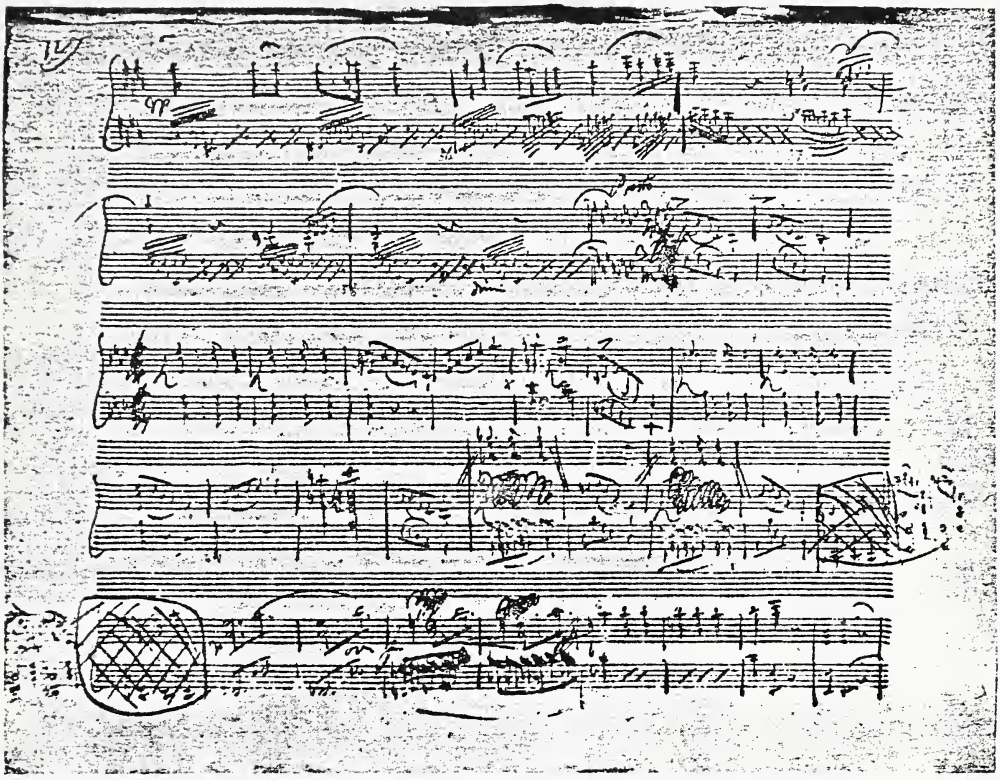
Schubert had a gift for melodic invention. Like Mozart, he was a master of phrase shape. Both were inspired by the human voice. When embellishing a melody, Schubert never altered it beyond recognition. (See Example 14) This can be shown in Variation 3, now in the major key:

Example 30. Wandererfantasie, Op. 15, D. 760, second movement, meas. 28-31.

Schubert's love for song, proven in over six hundred Lieder, pervades his instrumental writing. His piano writing for the Lieder reveals his genius at altering the accompaniments for each successive verse, as in the Adagio of the Wandererfantasie. As examples, compare the accompaniments for variations 1, 2, 3, 4 and 7. These examples from the Adagio show the composer's imaginative alteration of accompanimental figures.

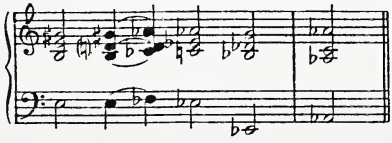
In variation 6 (measures 39 to 42), the composer introduces a pianissimo passage that is evocative in its use of mood and color; while the right hand descends and ascends in sixty-fourth notes, the left hand states the theme in the top voice of each chord.

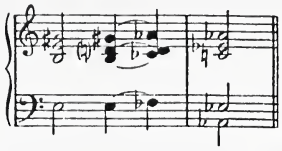
Example 31. Wandererfantasie, Op. 15, D. 760, second movement, meas. 39-40.



From measure 56, Schubert writes an orchestral-like tremolando bridge to the A-flat Major Scherzo.

5. From the Wandererfantasie, Opus 15, Deutsch 760, second movement (meas. 52) into the third movement (meas. 30), taken from the autograph (November 1822).

"The dominant-7th chord on E is transformed enharmonically into the augmented $\frac{6}{5}$ chord on A-flat Major:

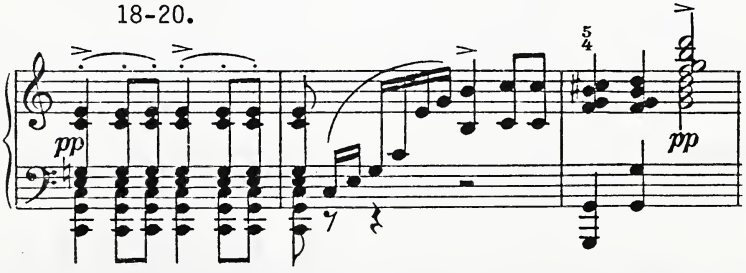


The daring feature of this modulation is that Schubert leaves out the last two steps of the cadence and unexpectedly enters A-flat Major

immediately."[42] One finds these adventures in enharmonic modulation in several of his compositions.

The Allegro con fuoco ma non troppo first movement, in common time, establishes the thematic cell immediately, fortissimo, in two, three-measure phrases. These opening measures resemble a full-scale orchestral tutti.

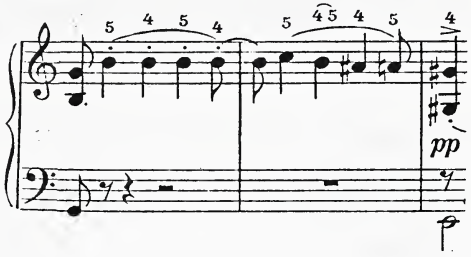
In measure 17, Schubert uses a fermata. (Example 26) This eloquent use of silence is also found throughout his sonatas.

The thematic cell is echoed pianissimo after the fermata, possibly suggesting the entry of a piano soloist.

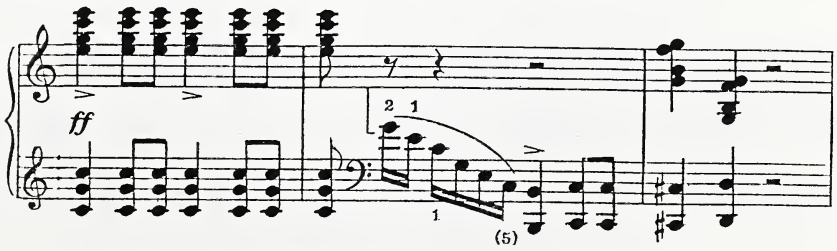
Example 32. Wandererfantasie, Op. 15, D. 760, first movement, meas. 18-20.

[42]Badura-Skoda, Franz Schubert: Fantasie, C-dur, D. 760. Wanderer-Fantasie. Erste Ausgabe nach dem Autograph, xi.

(There are numerous references to the concertato character of this work.)

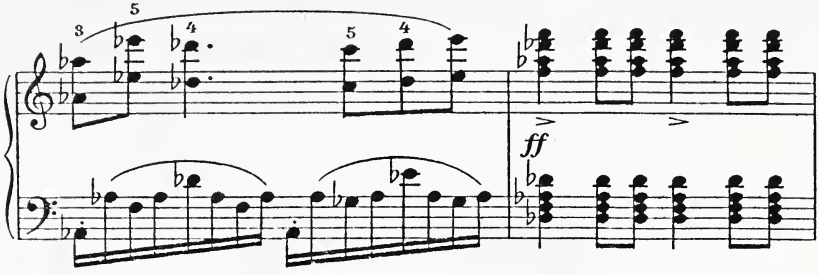
As is so often the case with Schubert, there is a development before the entrance of the second subject (meas. 27-45) in which the tonality shifts to the key of G Major, the dominant. The G Major tonality immediately leads to the more remote key of E Major, preceded by syncopations on chromatically rising and falling pitches.

Example 33. Wandererfantasie, Op. 15, D. 760, first movement, meas. 45-47.

The E Major second subject or first episode is an expressive and lyric transformation (see Example 16) of the "Wanderer" cell. At the end of this section (meas. 67), one notes an abrupt modulation from E Major to C Major. (See Example 12A) After a tremolando transition (meas. 67-69), the opening subject returns with descending (instead of ascending) arpeggios, leading to a development-like section (meas. 83-111).

Example 34. Wandererfantasie, Op. 15, D. 760, first movement, meas. 70-72.



After the second lyrical episode (meas. 112-131), an energetic and subdued appearance of the thematic cell ensues (in the key of D-flat Major) fortissimo subito:

Example 35: Wandererfantasie, Op. 15, D. 760, first movement, meas. 131-132.

Then there is a string of modulating sforzando chords until the dominant of C-sharp Minor is established (meas. 177-188) to close the first movement and prepare the tonality of the Adagio.

In the third movement Presto, the dactyl of the thematic cell is transformed into triple meter, becoming very Viennese and Ländler-like in character. Schubert had an innate love for dance music, whose lilting and springing rhythms are in the blood of the Viennese. He absorbed many characteristics of the Viennese dance music and reproduced them in several works. Schubert "was the central figure of a circle of high-spirited, artistic friends who habitually gathered together for music making and dancing, upon which occasions he was always one to supply and play requisite dance tunes."[43]

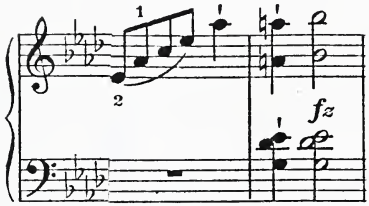
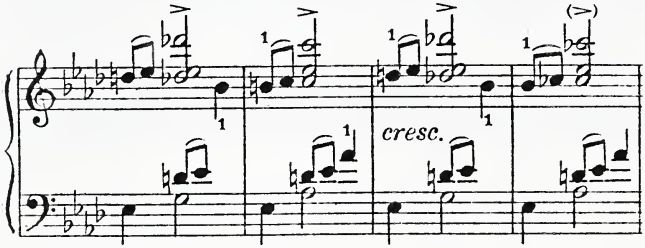
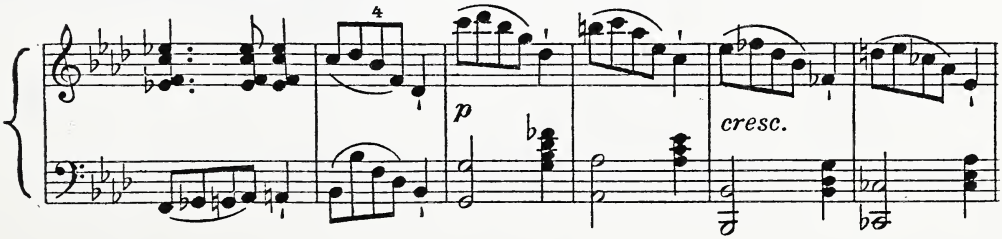
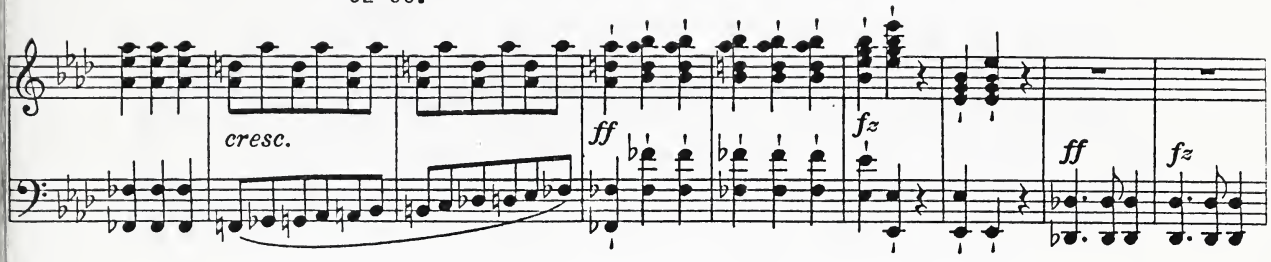
This scherzo, with its contrasts of brilliant and lyrical passages, shows the extent to which the scherzo had become a viable

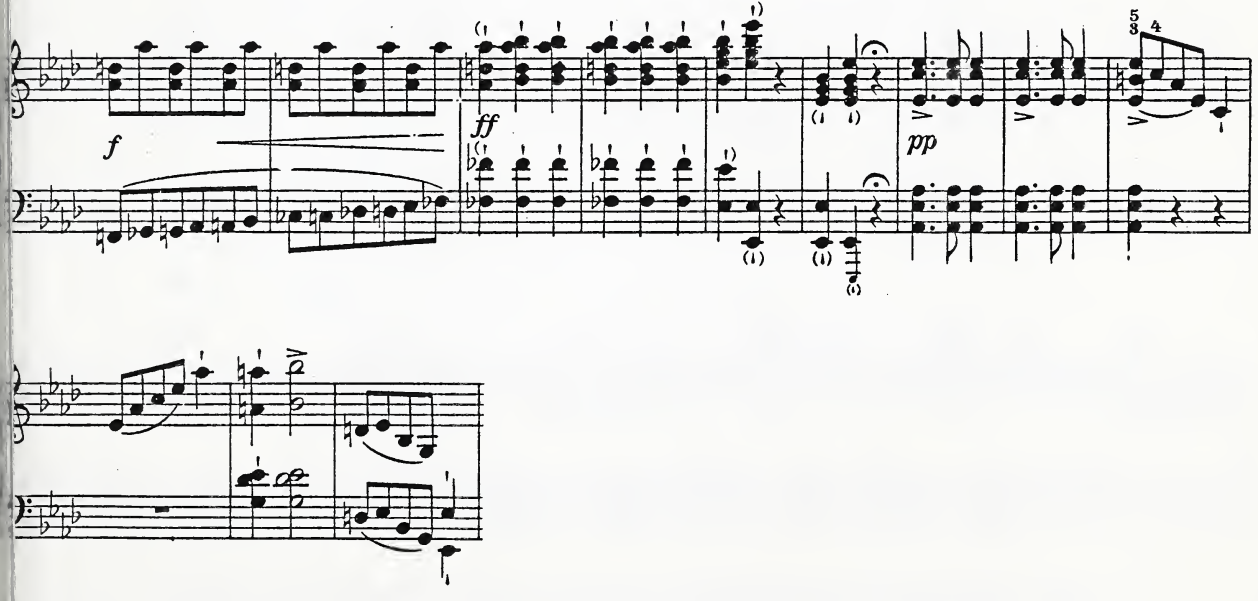
---

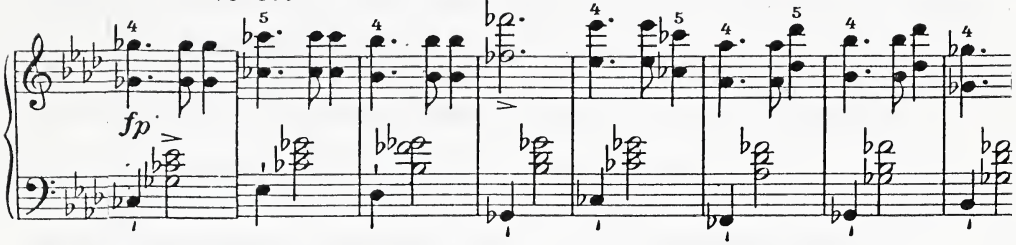
[43]Dale, Nineteenth-Century Piano Music, 115.

replacement for the minuet and trio. It is a well-known fact that Beethoven firmly established this replacement. Schubert, like his contemporaries, seemingly felt it necessary to relieve the deep emotional profundity of the adagio with a brisk and lively scherzo.

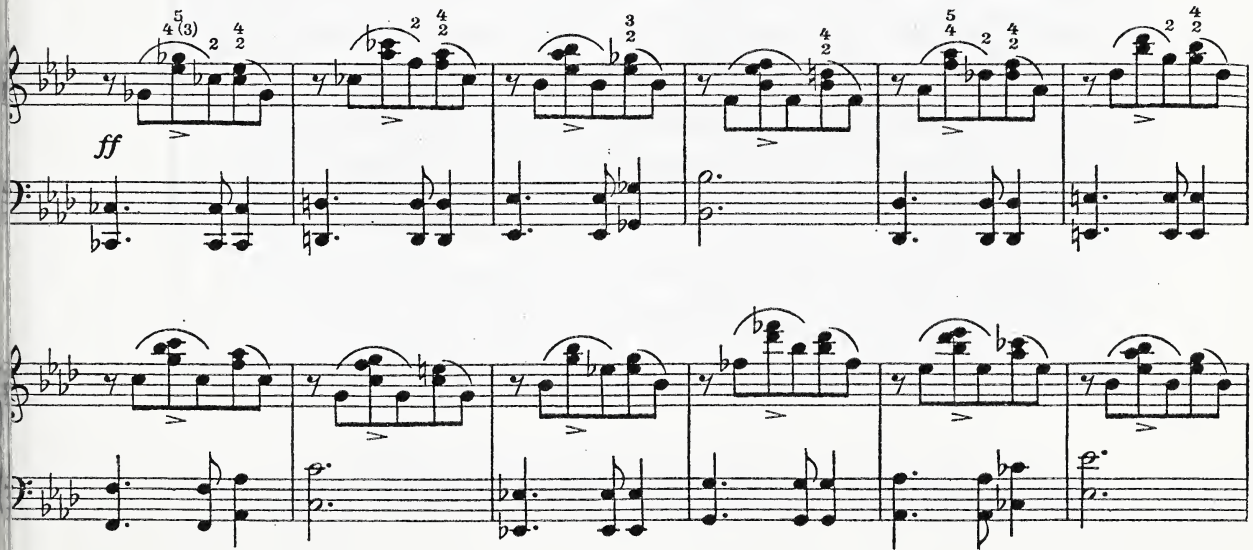
The third movement is characterized by accents on the second beats (Examples 36A and 36B), sudden shifts of register (Example 37), and unexpected sonorities (Example 38).

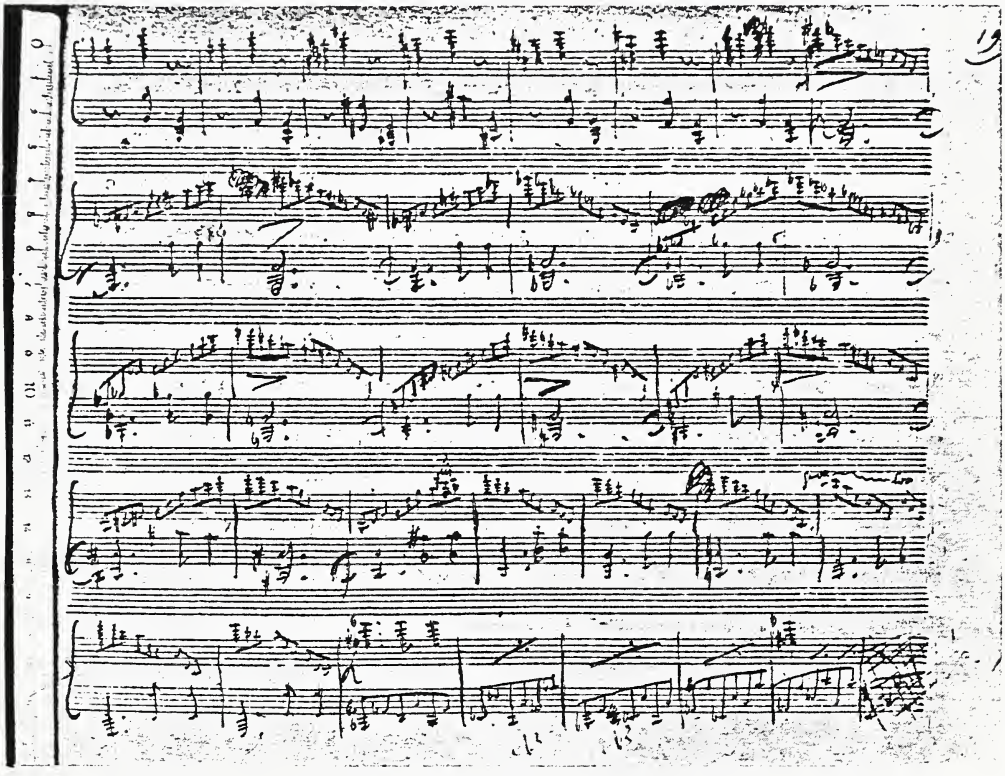
Example 36A. Wandererfantasie, Op. 15, D. 760, third movement, meas. 6-7.

Example 36B. Wandererfantasie, Op. 15, D. 760, third movement, meas. 47-50.

Example 37. Wandererfantasie, Op. 15, D. 760, third movement, meas. 17-22.

Example 38. Wandererfantasie, Op. 15, D. 760, third movement, meas. 52-60.

The concertato idea of the following passage is similar to that shown above in Examples 26 and 32 combined; in each case, the main ideas are presented fortissimo, then restated pianissimo:

Example 39. Wandererfantasie, Op. 15, D. 760, third movement, meas. 25-36.

A waltz-like melody emerges:

Example 40. Wandererfantasie, Op. 15, D. 760, third movement, meas. 79-86.

In C-flat Major, this theme will be restated in A-flat Major (meas. 161-176).

Sequences involving remote modulations are unified by repetitious rhythmic figures.

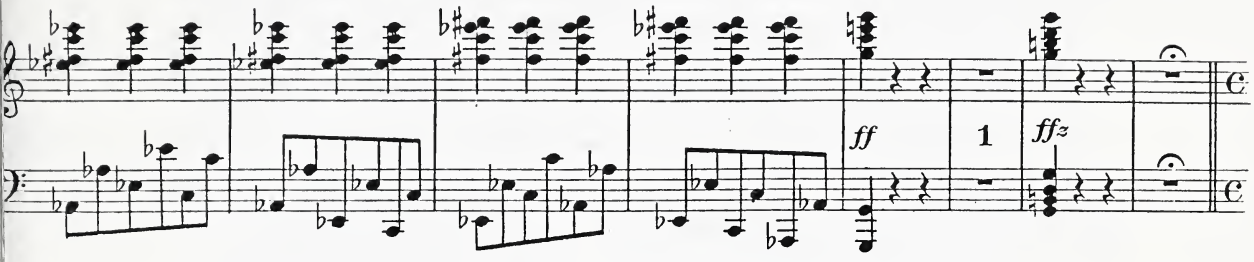
Example 41. Wandererfantasie, Op. 15, D. 760, third movement, meas. 95-106.

(There is a dynamic contrast between pianissimo and fortissimo [meas. 94 and 95]; Schubert's music contains frequent dynamic outbursts like this.)

A subdued central episode in D-flat Major briefly interrupts the rhythmic drive of the scherzo proper (meas. 179-268). The scherzo returns in measure 277, and soon modulates to the dominant of C Major in a highly climactic section, which forms a link to the Finale. "This passage, with its enormous leaps, is one of the most fiendishly difficult passages of the classical piano repertoire."[44]

6. From the Wandererfantasie, Opus 15, Deutsch 760, third movement (meas. 313-346), taken from the autography (November 1822).

---

[44]Anton Kuerti, jacket notes for Schubert's "Wanderer" Fantasy, Op. 15, D. 760 (Monitor Records MCS 2109).

There is an interpolation of two silent bars, typically Schubertian, in preparation of the mighty opening statement of the final movement.

Example 42. Wandererfantasie, Op. 15, D. 760, third movement, meas. 346-353.

The fugal subject of the Allegro (see Example 18) is based on the "Wanderer" cell also. Romantics found this kind of fugal treatment in a largely homophonic composition a striking and dramatic effect.[45] The heading in the autograph originally read "Alla Fuga . . ." (?) "The words following 'Alla' were strongly crossed out by Schubert and are scarcely decipherable."[46]

This movement is not a fugue in the strict meaning of the term. The contrapuntal treatment and canonic imitations are rare examples of the use of counterpoint in the music of Schubert. (See Example 57) The finale begins with the prospect of becoming a grand fugue, but soon leads to forward-moving pianistic flourishes and pyrotechnics (in combination with the thematic cell and variants thereof.) Musicians and pianists throughout the years have remarked on the exceedingly brilliant and effective piano writing of this movement.

---

[45]Longyear, Nineteenth-Century Romanticism in Music, 36.

[46]Badura-Skoda, Franz Schubert: Fantasie, C-dur, D. 760. Wanderer-Fantasie. Erste Ausgabe nach dem Autograph, xii.

Certain Technical Aspects of Schubert's Piano Writing

Schubert played the piano, his favorite instrument, from 1807. That year he began taking lessons in violin, piano and singing. (His brother Ignaz and father gave him his early musical training. He participated actively in the family's string quartet and in his school orchestra.) Contemporaries have given several accounts of his piano playing. A lifelong friend Albert Stadler wrote that Schubert had a

> . . . beautiful touch, a quiet hand, clear, neat playing, full of insight and feeling. He still belonged to the old school of good pianoforte players, whose fingers had not yet begun to attack the keys like birds of prey.[47]

Anselm Hüttenbrenner suggested that "Schubert was not an elegant pianist, but he was a safe and very fluent one."[48] But he apparently did not possess sufficient technique to play such demanding works as his own "Erlkönig" and Wandererfantasie.[49] What he lacked in technical perfection, he "made up in intelligence and feeling."[50] Otto Erich Deutsch includes accounts by Schubert's contemporaries of his "small plump hands with short fingers."[51] Schubert himself

---

[47]Otto Erich Deutsch, ed., Schubert: Memoirs by His Friends (New York: Macmillan, 1958), 146.

[48]Deutsch, ed., Schubert: Memoirs by His Friends, 180.

[49]Deutsch, ed., Schubert: Memoirs by His Friends, 59, 194-194, 203, 204.

_____, The Schubert Reader: A Life of Franz Schubert (New York: W.W. Norton, 1947), 58, 178, 193, 199, 421, 520.

[50]Deutsch, ed., Schubert: Memoirs by His Friends, 246.

[51]Deutsch, ed., Schubert: Memoirs by His Friends, 144.

commented on his playing in a letter to his family in 1825 after his own performance of the Sonata in A Minor, D. 845, second movement.

> . . . several people assured me that the keys become singing voices under my hands, which, if true, pleases me greatly, since I cannot endure the accursed chopping in which even distinguished pianoforte players indulge and which delights neither the ear nor the mind.[52]

Because of technical limitations, Schubert was far less than the calibre of Mozart or Beethoven in performance. Was this why he neglected the piano concerto altogether?

It is generally thought that the Wandererfantasie is one of the most difficult pieces in the piano repertoire, a demonstration of developed pianism,[53] and the closest Schubert came to writing a concerto. Its manifold orchestral, ergo, unpianistic technical demands are partly due to the evocation of an orchestra.

> In this feature the work surpasses all piano compositions of that period. The modernity . . . leaves even Beethoven behind: in its exhaustive use of the various sonorities a piano can produce, in its audacious octave passages . . ., this work finds an equal only as late as Liszt.[54]

Below are some examples of the technical writing found in the Wanderer-fantasie. There are thick sections of fast-changing, and frequently climactic, eight-voiced block chords (Example 43), broken chords (Example 44), chordal accompaniments (Example 45), broken chords and octaves (Example 46), arpeggios (Example 47; see Illustration 6),

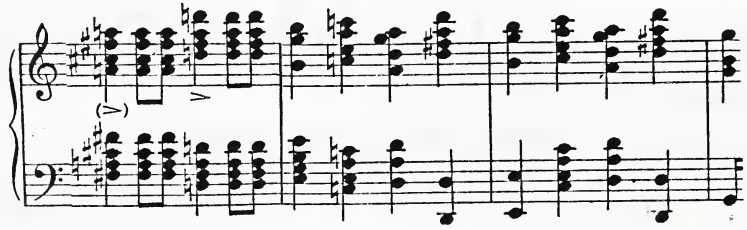
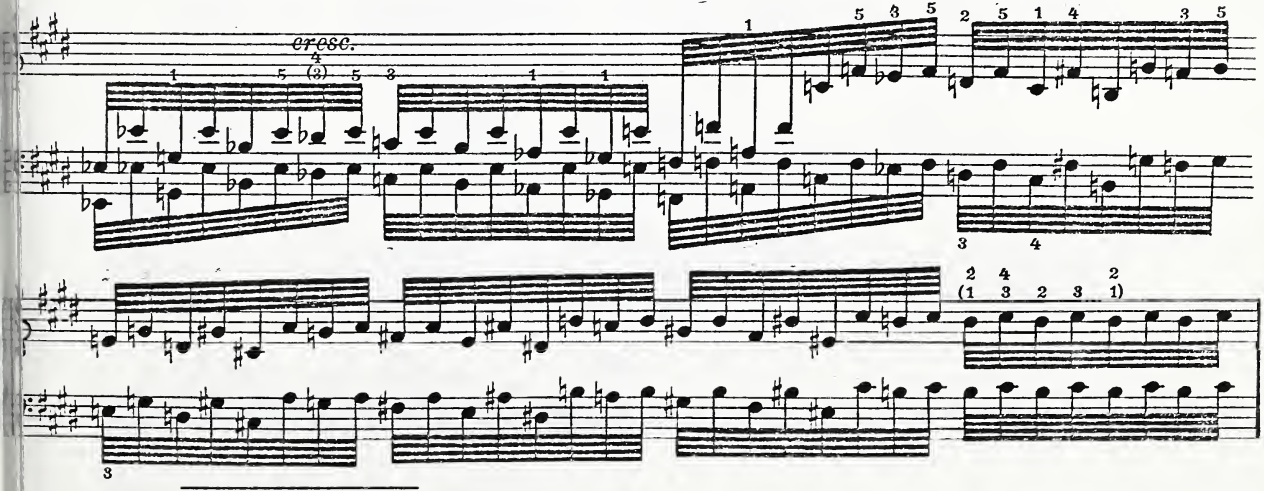
---

[52]Deutsch, ed., The Schubert Reader: A Life of Franz Schubert, 436.

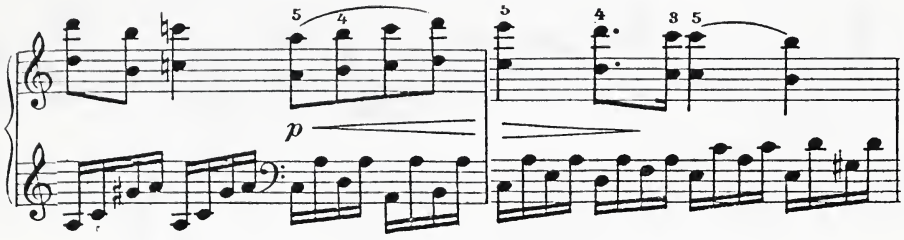
[53]Pianism is defined as the exploitation of techniques, idioms, expressive means and sounds of the instrument.

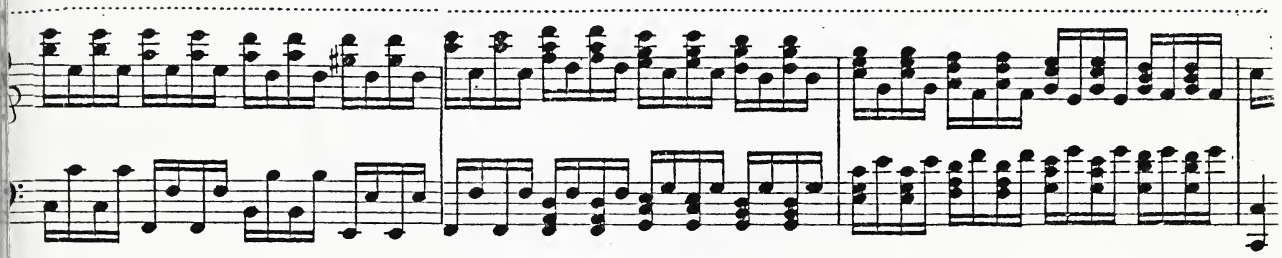
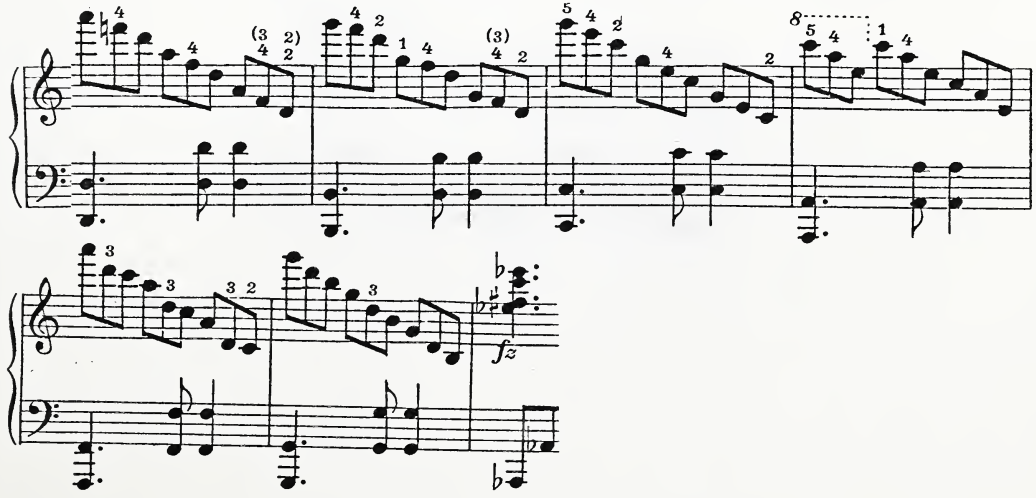
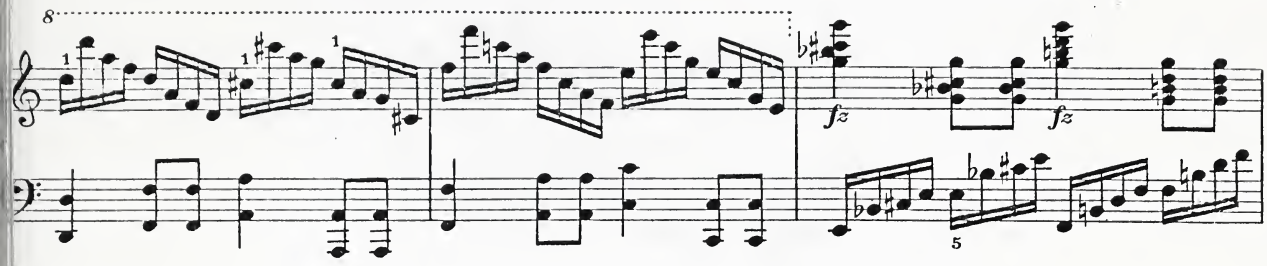
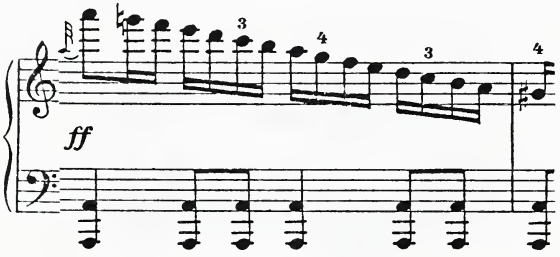
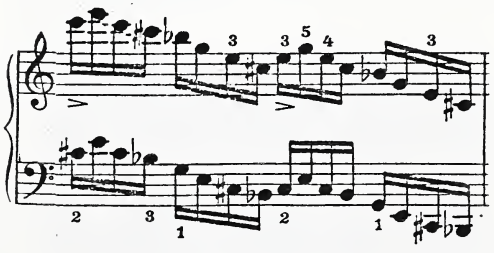
[54]Badura-Skoda, Franz Schubert: Fantasie C-dur, D. 760. Wanderer-Fantasie. Erste Ausgabe nach dem Autograph, iv.

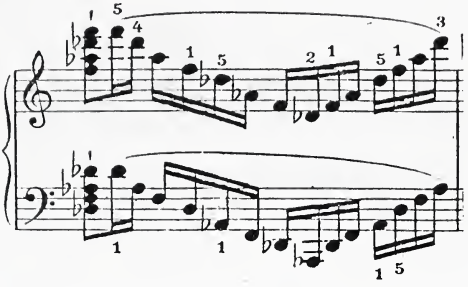
arpeggios with chords and octaves (Example 48), scale-like runs (Example 49), arpeggios separated by a thrid and written two or more octaves apart (Examples 50A, 50B and 50C), scale-like runs separated by a third (Example 51), hand crossings (Example 52), leaps (Example 53), dotted rhythms (Example 54), range contrast (a favorite of the early Romantics; there was a delight in the resonant sound of the piano's newly found lower register) (Example 55), tremolos (a Schubertian device, influenced by Rossini and Weber) (Example 56) and fiendishly difficult octave passages that demanded a new style of performance, portending the piano writing of Franz Liszt[55] (Example 57).

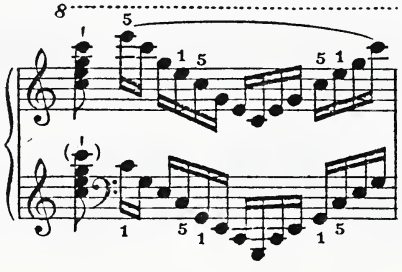
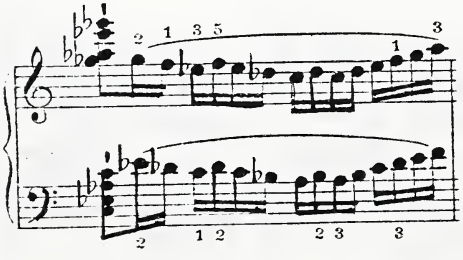
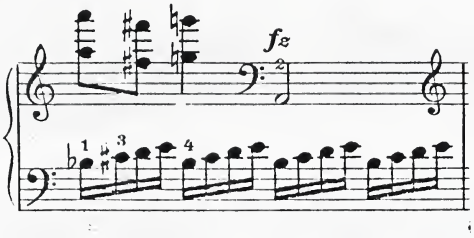
Example 43. Wandererfantasie, Op. 15, D. 760, first movement, meas. 140-143.

Example 44. Wandererfantasie, Op. 15, D. 760, second movement, meas. 45.

[55]See Appendix C, measure 15 of the first movement.

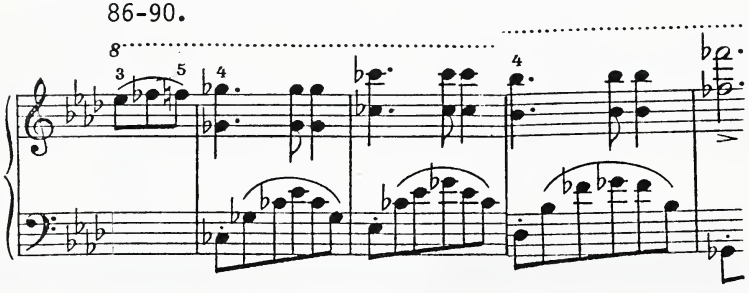
Example 45. Wandererfantasie, Op. 15, D. 760, first movement, meas. 96-97.

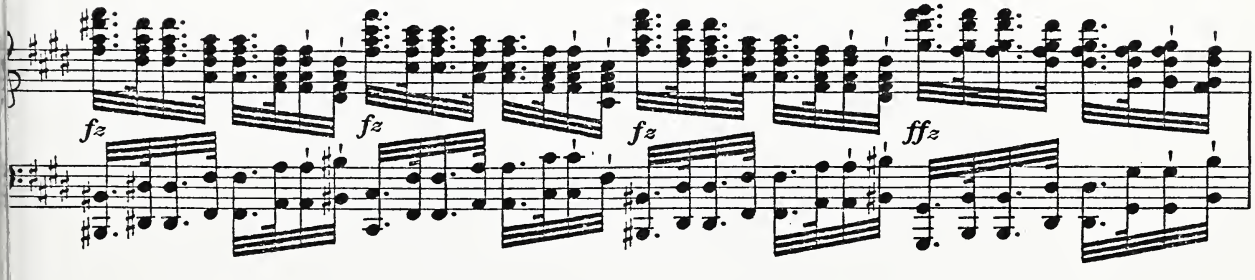
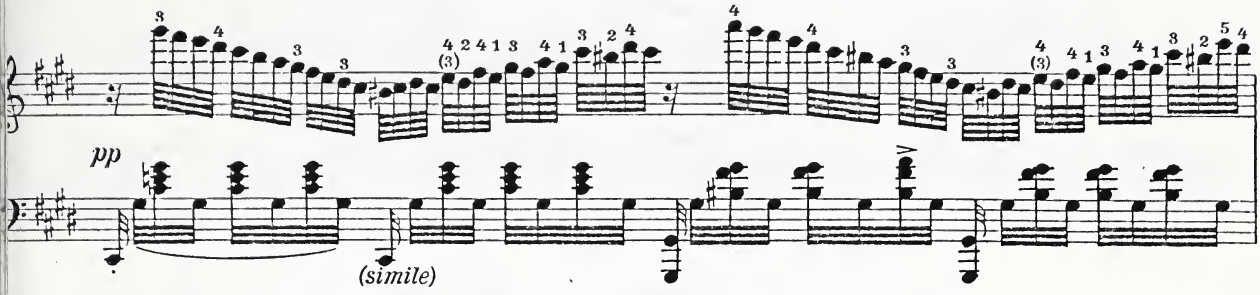


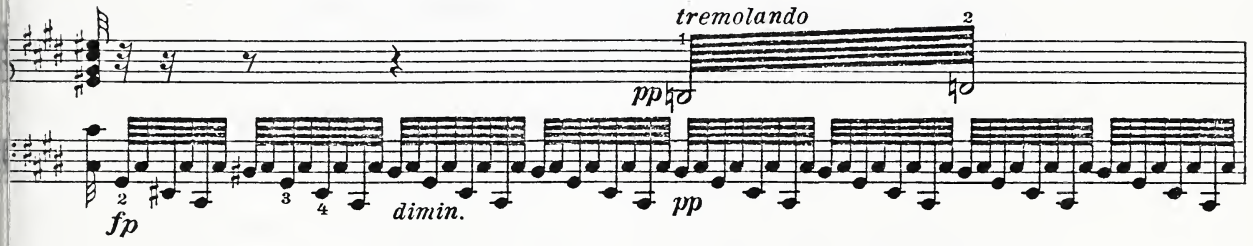
Example 46. Wandererfantasie, Op. 15, D. 760, fourth movement, meas. 89-92.

Example 47. Wandererfantasie, Op. 15, D. 760, third movement, meas. 336-342.

Example 48. Wandererfantasie, Op. 15, D. 760, fourth movement, meas. 93-95.

Example 49. Wandererfantasie, Op. 15, D. 760, first movement, meas. 83.

Example 50A. Wandererfantasie, Op. 15, D. 760, first movement, meas. 33.

Example 50B. Wandererfantasie, Op. 15, D. 760, first movement, meas. 133.



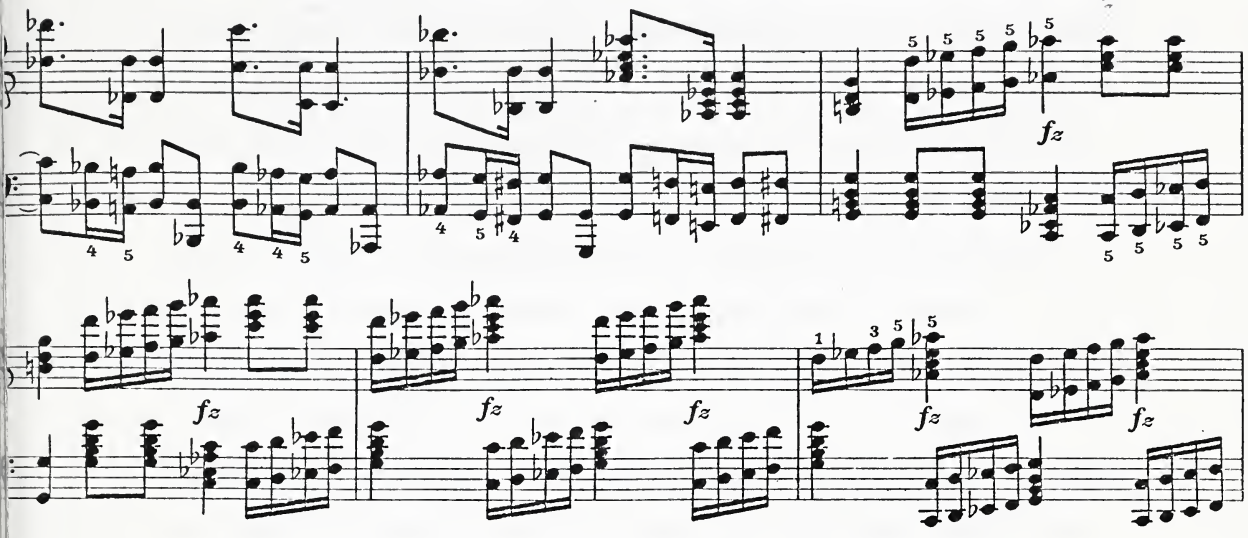
Example 50C. Wandererfantasie, Op. 15, D. 760, fourth movement, meas. 118.

Example 51. Wandererfantasie, Op. 15, D. 760, first movement, meas. 137.

Example 52. Wandererfantasie, Op. 15, D. 760, first movement, meas. 91.

Example 53. Wandererfantasie, Op. 15, D. 760, third movement, meas. 86-90.



Example 54. Wandererfantasie, Op. 15, D. 760, second movement, meas. 47.

Example 55. Wandererfantasie, Op. 15, D. 760, second movement, meas. 39.

Example 56. Wandererfantasie, Op. 15, D. 760, second movement, meas. 48.



Example 57. Wandererfantasie, Op. 15, D. 760, first movement, meas. 159-164.



William S. Newman writes about the Wandererfantasie's ". . . prosaic, sometimes actually cumbersome, writing for the instrument."[56] From the above statements, a pianist would be well advised to have a secure and serviceable technique before attempting a performance of one of the piano literature's most demanding works.

Some Aspects of Pedalling and Accents

Indications to the performer are copious, albeit more reserved than in the compositions of Beethoven. Alfred Brendel writes that

---

[56]William S. Newman, "The Pianism of Haydn, Mozart, Beethoven, and Schubert . . . Compared," Piano Quarterly, 27/105 (1979), 14.

although pedal indications are rare, Schubert used the fortepiano pedals constantly. "Without the controlled, generous and inspired use of the pedal, Schubert's music remains buried with the conventional self-containment of the piano . . ."[57] It certainly had a significant "part in the development of the romantic orchestral style."[58]

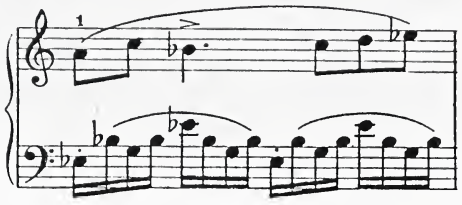
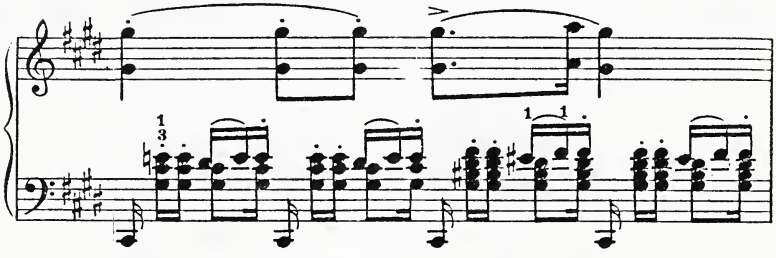
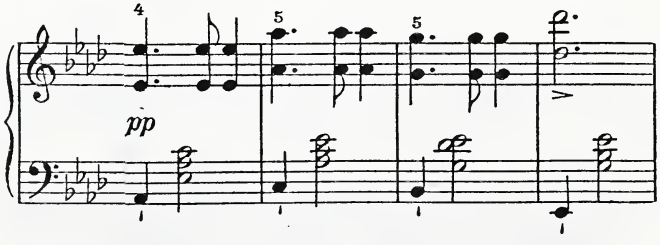
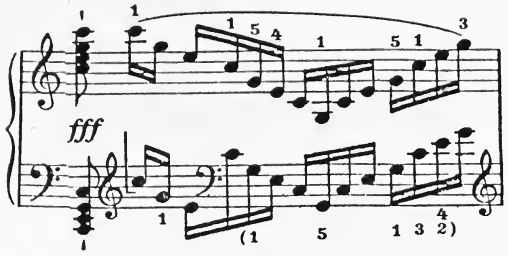
In modern performance of Schubert's music, it is deemed unfortunate by many Schubertphiles that his notation is misunderstood and taken too literally. Brendel suggests two possible methods of notation in Schubert: a musical notation (how long a note should sound) and a technical notation (how long a finger should or can be kept on the key physically). "The two can, but do not have to be, identical, because the pedal can make the sound continue after the finger has left the key. Schubert's notation is technical. The value of the notes, as Schubert wrote them down, does not always apply to the duration of sound as musically necessary."[59] This factor is illustrated in the following examples:

---

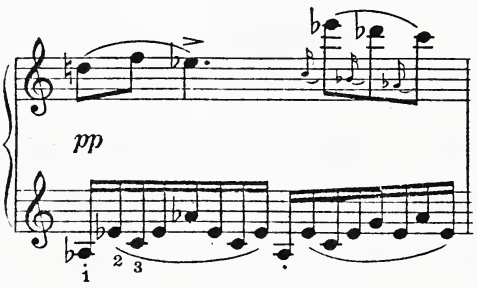
[57]Brendel, Musical Thoughts and Afterthoughts, 67.

[58]Hans Gal, Franz Schubert and the Essence of Melody (London: Victor Gollancz Ltd., 1974), 125.

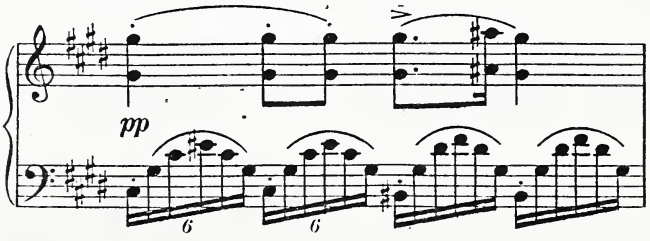
[59]Brendel, Musical Thoughts and Afterthoughts, 67.

Example 58A. Wandererfantasie, Op. 15, D. 760, first movement, meas. 112.

Example 58B. Wandererfantasie, Op. 15, D. 760, second movement, meas. 31.

Example 58C. Wandererfantasie, Op. 15, D. 760, third movement, meas. 79-82.

Example 58D. Wandererfantasie, Op. 15, D. 760, fourth movement, meas. 114.

"Schubert was an accent maniac."[60] It is perhaps obvious that some of his accents need not be taken too literally. For instance, examine the following examples, extracted from lyrical sections of the Wandererfantasie.

Example 59A. Wandererfantasie, Op. 15, D. 760, first movement, meas. 124.

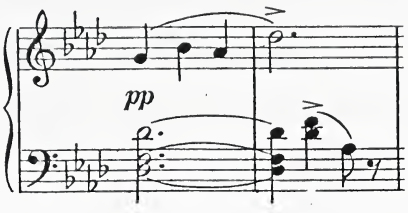


Example 59B. Wandererfantasie, Op. 15, D. 760, second movement, meas. 27.



---

[60]Brendel, Musical Thoughts and Afterthoughts, 70.

Example 59C. Wandererfantasie, Op. 15, D. 760, third movement, meas. 187-188.

Brendel advises that these are cantabile accents: accents that have to be prepared, lend some of their emphasis on the upbeat, or can be made meaningful by a change of color. A literal interpretation would sound unmusical to sensitive, intelligent ears.

Conclusion

"It was a short and unspectacular life."[61] Although Schubert did not have the immediate impact in the history of Western European music as Beethoven did, his innate musical instincts were true and awesome. He frequently returned to the clavier, his beloved instrument,[62] investing it with vitality and his most intimate and personal thoughts. Even such a masterpiece as the Wandererfantasie is a perfect example of Schubert expressing his intimate thoughts and his ideas of the fortepiano's potential for virtuosic display.

---

[61]Culshaw, The Great Men of Music: Franz Schubert, 17.

[62]Schubert composed a Lied An mein Klavier (D. 342) in 1816 on words by C.F.D. Schubart. In four short verses, Schubert gives his innermost feelings towards the instrument.

Assuredly, the fortepiano became the favorite medium for expressing the nineteenth-century emphasis on the individual. Schubert responded vigorously. While in the midst of this Romantic activity, he still maintained a respect for the formal conventions and practices of classicism. Instead of dispensing with classical forms, he modified and expanded them. His exuberant imagination has inspired countless individuals.

"Music is kind to its disciples," wrote H.L. Mencken. "When they bring high talents to its service, they are not forgotten. Life used Schubert harshly, but time has made up for it. He is one of the great glories of the human race."[63]

---

[63]Henry Louis Mencken, H.L. Mencken on Music (New York: Alfred A. Knopf, 1961), 63.

APPENDIX A

A SCHUBERT CHRONOLOGY[64]

1797 Born January 31 in Liechtental, a suburb of Vienna, the fourth of five surviving children (Ignaz, Ferdinand, Karl, Franz and Therese) of schoolmaster Franz Theodor Florian Schubert and his wife, Elisabeth Vietz. (Schubert was one of the few great composers born in Vienna, and not of Viennese descent. Both parents came from a region north of the Austrian Monarchy known as Silesia, a German part of Moravia.)

1807 Starts taking lessons in violin, piano and singing from the local choirmaster, having already received instruction from his father and brother Ignaz.

1808 Becomes a soprano chorister and scholarship student at the Imperial and Royal City Seminary - the Stadtkonvikt - a boy's private school. Meets Josef von Spaun, who becomes his close friend and advocate.

1810 Writes a fantasy for piano four-hands, his earliest surviving composition.

1812 Begins six years of study with court composer Antonio Salieri. Attempts first opera, Der Spiegelritter (only one act completed); writes string quartets and orchestral overtures. Mother dies.

1813 He leaves the Stadtkonvikt and enrolls at a teacher's training college. Composes First Symphony and begins the three-act opera Des Teufels Lustschloss.

1814 Becomes an assistant teacher at his father's school. Conducts his First Mass at the Liechtental church. Meets poet Johann Mayrhofer, who becomes a friend and song collaborator. In December, he composes his first great song, "Gretchen am Spinnrade."

1815 In a year of enormous productivity, composes Second and Third symphonies, four operas and some 150 songs, including "Erlkönig." Meets Franz von Schober, a young dilettante and future leading figure in Schubert's circle.

---

[64]Great Men of Music/SCHUBERT AND HIS MUSIC by John Culshaw and the Editors of Time-Life Records Time-Life Books Inc., Publisher. © 1976 Time Inc.

1816 Applies unsuccessfully for a post as music master in Laibach, Slovenia. Finishes Fourth and Fifth symphonies and over 100 songs, including "Seligkeit" and "Der Wanderer."

1817 Moves to Schober's lodgings in Vienna for the summer. Meets many new friends, including the baritone Johann Michael Vogl, later the chief interpreter of his songs. Composes seven piano sonatas, nearly 60 songs.

1818 Tutors the daughters of Count Johann Esterhazy in Zseliz, Hungary. On his return, takes up permanent residence in Vienna, sharing lodgings with Mayrhofer until 1821 and thereafter living alone or with Schober. Writes Sixth Symphony.

1819 Spends the summer travelling with Vogl in Upper Austria, where he composes the "Trout" Quintet.

1820 Stage works Die Zwillingsbrüder and Die Zauberharfe performed. Composes Quartet Movement in C Minor and song "Die Vogel," among others.

1821 In January the first of many Schubertiads, private parties devoted to Schubert's music, is held at Schober's lodgings. Vogl creates a sensation with the first public performance of "Erlkönig;" the song is published as Schubert's Opus 1. Schubert meets the painter Moritz von Schwind, who joins the Schubert circle. Songs composed include "Der Jüngling an der Quelle."

1822 Completes opera Alfonso und Estrella to Schober's libretto. Dedicates a set of piano variations to Beethoven, whom he may have met this year. Also meets the writer Edward von Bauernfeld, the last important member to join the Schubert circle. Writes the Unfinished Symphony and the Wandererfantasie; songs include "Du liebst mich nicht" and "Der Musensohn."

1823 Schubert enters Vienna General Hospital in May for treatment of venereal disease. With increasing publication his fame spreads outside the Austrian capital. Becomes an honorary member of the musical societies of Graz and Linz. Composes operas Die Verschworenen and Fierrabras, but fails to get these and Alfonso und Estrella performed. Writes the song cycle Die schöne Müllerin. The play Rosamunde is staged - for two performances only - with Schubert's incidental music.

1824 Spends a second summer in Zseliz. Composes String Quartet in A Minor and String Quartet in D Minor (Death and the Maiden), Grand Duo for piano four-hands and Octet.

1825 Travels with Vogl in Upper Austria from May to October. Works include three piano sonatas and songs to texts from Walter Scott's Lady of the Lake.

1826 Applies unsuccessfully for the position of assistant music director at the court chapel. Writes String Quartet in G Minor, settings for three Shakespeare songs and the song "Im Frühling."

1827 Serves as a torchbearer at Beethoven's funeral. Elected an honorary member of the Gesellschaft der Musikfreunde (the Vienna Philharmonic Society). Begins to sketch his last opera Der Graf von Gleichen, never completed. Composes the two Piano Trios, piano Impromptus and songs including the Winterreise cycle and "Heimliches Lieben."

1828 Organizes a public concert of his music in March, the only one in his lifetime. Despite deteriorating health, he composes prodigiously: the F Minor Fantasy, Mass in E-flat Major, String Quintet, his last three piano sonatas including the Sonata in B-flat Major, the Schwanengesang collection and Der Hirt auf dem Felsen, a work for soprano, clarinet and piano. Completes the Ninth Symphony and begins counterpoint lessons but is too ill to continue. Dies of typhoid fever on November 19, aged 31, and is buried beside Beethoven.

APPENDIX B

SCHUBERT'S WORKS FOR PIANO[65]

SONATAS, FANTASIES AND SHORTER WORKS

D.	Title and Remarks	Composed	Published
2e	Fantasie, c (formerly 993)	1811	---
13	Fugue, d	1812	---
14	Overture, sketch, lost	1812	---
21	6 variations, E^{b}, lost	1812	---
24	7 variations, F, frag., lost	?summer 1812	---
24a	Fugue, C, ? for organ	?summer 1812	1978
24b	Fugue, G, ? for organ	?summer 1812	1978
24c	Fugue, d, ? for organ	?summer 1812	1978
24d	Fugue, C, frag.	?summer 1812	1978
25c	Fugue, F, frag.	?summer 1812	---
29	Andante, C (arr. of Str. 2t, 3)	9 Sept., 1812	1888
37a	fugal sketches, B^{b} (formerly 967)	?1813	---
41a	Fugue, e, frag.	1813	---
71b	Fugue, e, frag.	July 1813	---
154	Allegro, E (sketch 157)	11 Feb., 1815	1897
156	10 variations, F	15 Feb., 1815	1897
157	Sonata, E, inc.	begun Feb. 1815	1888
178	Adagio, G, 2 versions (2nd version frag.)	8 April 1815	1897
279	Sonata, C (minuet=277a with alternative trio; ?finale=346)	Sept. 1815	1888

---

[65]Maurice J.E. Brown, "Franz (Peter) Schubert, "New Grove Dictionary of Music and Musicians (6th ed., 1980), XVI, 785-788.

346	Allegretto, C, frag. (?finale of 279)	?1816	1897
347	Allegretto moderato, C, frag.	?1813	1897
348	Andantino, C, frag.	?1816	1897
349	Adagio, C, frag.	?1816	1897
459	Sonata, F, frag. (nos. 1,2 of Fünf Klavierstücke)	Aug. 1816	1843
459a	Fünf Klavierstücke, C,A,F (nos. 3-5)	?1816	1843
505	Adagio, D^6 (orig. slow mov't of 625, adopted [?by publisher] as introduction to 506)	?Sept. 1818	1897
506	Rondo, E (?finale of 566)	?June 1817	1848, Op. 145
537	Sonata, a	March 1817	1852, Op. 164
557	Sonata, A^b	May 1817	1888
566	Sonata, e (?finale=506) Moderato Allegretto Scherzo	June 1817	 1888 1907 1928-9
567	Sonata, D^b, inc. (1st version of 568)	June 1817	1897
568	Sonata, E^b	June 1817	1829, Op. 122
570	Scherzo, D, Allegro f#, inc. (intended as mov'ts 3-4 of 571)	?July 1817	1897
571	Sonata, f#, frag. of 1st mov't only	July 1817	1897
575	Sonata, B	Aug. 1817	1897
576	13 variations on a theme by Anselm Hüttenbrenner, a	Aug. 1817	1867
593	2 scherzos, B^b, D^b	Nov. 1817	1871
604	Andante, A (?slow mov't of 570/571)	1816 or July 1817	1888
605	Fantasia, C, frag.	1821-23	1897

605a	Fantasy, C, Grazer Fantasia	?1818	1969
606	March, E	?1818	1840
612	Adagio, E (?slow mov't of 613)	April 1818	1869
613	Sonata, C, 2 mov'ts, frag. (?slow mov't=612)	April 1818	1897
625	Sonata, f, 2 mov'ts, frag. (slow mov't=505)	Sept. 1818	1897
655	Sonata, c#, frag. of 1st mov't	April 1819	1897
664	Sonata, A	1819 or 1825	1829, Op. 120
718	Variation on a waltz by Diabelli, c	March 1821	1824
759a	Overture to Alfonso und Estrella, D (arr. from 732)	Nov. 1822	1839, Op. 69
760	Fantasy, C, Wandererfantasie	Nov. 1822	1823, Op. 15
769a	Sonata, e, frag. (formerly 994)	1823	1958
780	6 Moments musicals (sic) C, A^b, f, c#, f, A^b	1823-28	1828, Op. 94
784	Sonata, a	Feb. 1823	1839, Op. 143
817	Ungarische Melodie, b (?1st version of pf duet, 818)	2 Sept., 1824	1928
840	Sonata, C, Reliquie, mov'ts 3-4 inc.	April 1825	1861
845	Sonata, a	before end of May 1825	1826, Op. 42
850	Sonata, D	Aug. 1825	1826, Op. 53
894	Sonata, G (formerly known as Fantasie, Andante, Menuetto und Allegretto)	Oct. 1826	1827, Op. 78

899	4 Impromptus, c, E^b, G^b, A^b nos. 1-2 nos. 3-4	?summer- autumn 1827	1827, Op. 90/1-2
900	Allegretto, c, frag.	?after 1820	1897
915	Allegretto, c	26 April 1827	1870
916b	Piano piece, C, sketch	?summer- autumn 1827	1978
916c	Piano piece, c, sketch	?summer- autumn 1827	1978
935	4 Impromptus, f, A^b, B^b, f	Dec. 1827	1839, Op. 142
946	3 Klavierstücke, e^b, E^b, C	May 1828	1868
958	Sonata, c	Sept. 1828	1839
959	Sonata, A	Sept. 1828	1839
960	Sonata, B^b	Sept. 1828	1839
967	fugal sketches (see 37a)		
980f	March, G		
993	Fantasie (see 2e)	?	---
994	Sonata (see 769a)		

PIANO FOUR HANDS

1	Fantasie, G	8 April- 1 May, 1810	1888
1b	Fantasie, G, frag.	1810 or 1811	---
1c	Sonata, F, frag., 1st mov't only	1810 or 1811	---
9	Fantasie, g	20 Sept. 1811	1888
48	Fantasie, c (Grande sonate) 1st version (without finale) 2nd version (complete)	April 10- June 1813	 1871 1888
592	Overture, D, im italienischen Stile (an. of orch. ov., 590)	Dec. 1817	1872

599	4 polonaises, d, B♭, E, F	July 1818	1827, Op. 75
602	3 marches héroiques	1818 or 1824	1824, Op. 27
603	Introduction, 4 variations or an original theme and finale (see 968a)		
608	Rondo, D version a version b	 Jan. 1818 1818	 --- 1835, Op. 138
617	Sonata, B♭	summer-autumn 1818	1823, Op. 30
618	Deutscher, G, with 2 trios and 2 Ländler, E	summer-autumn 1818	1909
618a	Polonaise and trio, sketch (trio used in 599)	July 1818	1972
624	8 variations on a French song, e	Sept. 1818	1822, Op. 10
668	Overture, g	Oct. 1819	1897
675	Overture, F	?Nov. 1819	1825, Op. 34
733	3 marches militaries, D, G, E♭	?summer-autumn 1818	1826, Op. 51
773	Overture to Alfonso und Estrella (arr. from 732)	1823	1826;1830 as Op. 51
798	Overture to Fierabras (arr. from 796)	late 1823	1897
812	Sonata, C, 'Grand Duo'	June 1824	1838, Op. 140
813	8 variations on an original theme, A♭	summer 1824	1825, Op. 35
814	4 Ländler, E♭, A♭, c, C (No.1 arr. as 366 no. 17)	July 1824	1869
818	Divertissement à l'hongroise, g	?autumn 1824	1826, Op. 54

819	6 grandes marches, E^b, g, b, D, e^b, E	?autumn 1824	1825, Op. 40
823	Divertissement sur des motifs originaux français, e	1825	
	1. Marche brilliante		1826, Op. 63/1
	2. Andantino varié		1827, Op. 84/1
	3. Rondeau brilliant		1827, Op. 84/2
824	6 Polonaises, d, F, B^b, D, A, E	1826	1826, Op. 61
859	Grande marche funèbre, c, on the death of Alexander I of Russia	Dec. 1825	1826, Op. 55
885	Grande marche héroique, a, for the coronation of Nicolas I of Russia	1826	
886	2 marches caractéristiques (see 968b)		
908	8 variations on a theme from Hérold's Marie, C	Feb. 1827	1827, Op. 82/1
928	March, G, Kindermarsch	12 Oct., 1827	1870
940	Fantasie, f	Jan-April 1828	1829, Op. 103
947	Allegro, a, Lebensstürme	May 1828	1840, Op. 144
951	Rondo, A	June 1828	1828, Op. 107
952	Fugue, e, pf./org.	3 June, 1828	1848, Op. 152
968	Allegro moderato, C, and Andante, a (Sonatine)	?1818	1888
968a	Introduction, 4 variations on an original theme and finale, B^b (formerly 603)	?1824	1860 Op. 82/2
960b	2 marches caractéristiques, C (formerly 886)	?1826	1890, Op. 121

DANCES FOR PIANO

D.	Title and Remarks	Composed	Published
19b	Waltzes and march, lost	?1812 or 1813	---
22	12 minuets and trios, lost	1812	---
41	30 minuets and trios, 10 lost	1813	1889
91	2 minuets, D, A, each with 2 trios 2 other minuets lost	22 Nov., 1813	1956
128	12 Wiener Deutsche	?1812	1897
135	Deutscher, E, with trio (see 146)	1815	1930
139	Deutscher, C#, with trio	1815	1930
145	12 Waltzes (no.7=no.2 of 970), 17 Ländler, 9 Ecossaises (no.5=no.1 of 421; no.6=no.5 of 697), incl. 3 Atzenbrugger Tänze (nos. 1-3)	1815-July 1821	1823, Op. 18
146	20 Waltzes (Letzte Walzer) (no.3=135 with new trio)	1815	1830, Op. 127
	nos. 1, 3-11		
	nos. 2, 12-20	Feb. 1823	
158	Ecossaises, d/F	21 Feb., 1815	1889
277a	Minuet, a (used in Sonata, 279), with trio	?Sept., 1815	1925
299	12 Ecossaises (no.1=Ecossaises no.1 from 145)	30 Oct., 1815	
	nos. 1-8		1897
	nos. 9-12		1912
334	Minuet, A, with trio	1815	1897
335	Minuet, E, with 2 trios	1813	1897
365	36 Originaltänze (Erste Walzer), incl.	1816-July 1821	1821, Op. 9
	Trauerwalzer (no.2) and 3 Atzenbrugger Tänze (nos. 29-31)		

366	17 Ländler (no. 17 arr. from 814 no.1)	1816-Nov. 1824	
	nos. 6 and 17		1824
	nos. 1-17		1869
378	8 Ländler, B^b	13 Feb., 1816	1889
380	3 minuets, E, A, C, each with 2 trios, 2nd trio of 3rd minuet lost	22 Feb., 1816	
	nos. 1 and 2		1897
	no. 3		1956
420	12 Deutsche	1816	1871
421	6 Ecossaises, A^b, f, E^b, B^b, E^b (no.1=Ecossaise no. 5 of 145)	May 1816	1889
511	Ecossaise, E^b	1817	1924
529	8 Ecossaises	Feb. 1817	1871
	nos. 1-3, 6, 8, D, D, G, D, D		
	nos. 4, 5, 7, D		
600	Minuet, c# (?trio=610)	?1814	1897
610	Trio, E (?minuet=600)	Feb. 1818	1889
640	2 dances (see 980a)		
643	Deutscher, c#, and Ecossaise, D^b	1819	1889
679	2 Ländler (see 980b)		
680	2 Ländler (see 980c)		
681	12 Ländler, nos. 1-4 lost	1815	1930
697	6 Ecossaises, A^b	May 1820	
	nos. 1-4, 6		1889
	no. 5 (=no.6 of 145)		1823
722	Deutscher, G^b	8 March, 1821	1889
734	16 Ländler and 2 Ecossaises (Wiener-Damen Ländler)	1822	1826, Op. 67
735	Galop and 8 Ecossaises	1822	1825, Op. 49

769	2 Deutsche		
	no.1, A	Jan. 1824	1889
	no.2, D	by Dec. 1823	1823
779	34 Valses sentimentales	1823	1825, Op. 50
781	12 Ecossaises		
	no.1 (=Ecossaise no.2 of 783)		1825, Op. 33
	nos. 4,7		1824
	nos. 2-3, 5-6, 8-12		1889
782	Ecossaises, D	1823	1824
783	16 Deutsche and 2 Ecossaises (no.2=no.1 of 781)	Jan. 1823-July 1824	1825, Op. 33
790	12 Deutsche (Ländler)	May 1823	1864, Op. 171
816	3 Ecossaises, D, D, B^b	Sept. 1824	1956
820	6 Deutsche, A^b, A^b, A^b, B^b, B^b B^b	Oct. 1824	1931
841	2 Deutsche, F, G	April 1825	1930
844	Waltz, G (Albumblatt)	16 April, 1825	1897
924	12 Grazer Walzer	?Sept. 1827	1828, Op. 91
925	Grazer Galopp, C	?Sept. 1827	1828
944a	Deutscher, lost	1 March, 1828	---
869	12 Waltzes (Valses nobles)	by end 1826	1827, Op. 77
970	6 Ländler, E^b, E^b, A^b, A^b, D^b, D^b (no.2=no.7 of 145)	?	1889
971	3 Deutsche, a, A, E	by end 1822	1823
972	3 Deutsche, D^b, A^b, A	?	1889
973	3 Deutsche, E, E, A^b	?	1889
974	2 Deutsche, D^b	?	1889
975	Deutscher, D	?	1889

976	Cotillon, E^b	by end 1825	1825
977	8 Ecossaises	?	1889
978	Waltz, A^b	by end 1825	1825
979	Waltz, G	by end 1826	1826
980	2 waltzes, G, b	by end 1826	1826
980a	2 dances, A, E, sketches (formerly 640)	?	1956
980b	2 Ländler, E^b (formerly 679)	?	1925
980c	2 Ländler, D^b, frag. (formerly 680)	?	1930
980d	Waltz, C	by end 1827	1828
980e	2 dances, g, F, sketches (? for pf)	?	---

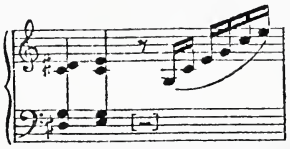
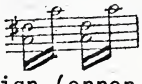
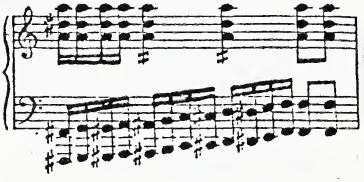
APPENDIX C

CRITICAL NOTES[66]

Sources: 1. Autograph (A), November 1822.

2. First Print (FP) Cappi & Diabelli, Vienna, publ. No. 1174, February 24th, 1823.

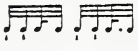
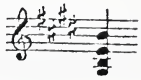
First Movement

b. 5	A, FP	Slur missing in semiquaver run; in A, slur also missing in b. 8, 10, 27-30, 71, 74, 75-79.
	A, FP	Stacc. wedge on the 3rd crotchet C-sharp, presumably a writing error.
	A	Originally: but obviously corrected by Schubert before the 1.h. was written down.
14	A	Erasure (r.h.). Original version presumably:
	FP	dim. sign instead of cresc. sign (error in reading).
15	A	Originally: later changed by Schubert to the present version. This passage and others show to what extent Schubert's sense of sonority was inspired by the orchestra. In the first draft there were similar pianistically impracticable octave runs which Schubert later carefully

[66]©1965 by Universal Edition A.G., Wien assigned 1973 to Wiener Urtext Edition, Musikverlag Ges.m.b.H. & Co., K.G., Wien. Used by permission of European American Music Distributors Corporation, sole U.S. agent for Wiener Urtext Edition.

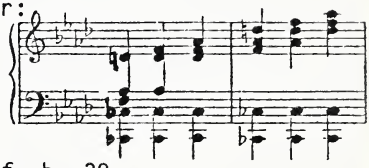
		erased or crossed out, at the following passages: 1st mov't, b. 137-139 (both hands); b. 143. 145, 147 (1.h. with lower octave); b. 152, 154, 156 (r.h.: in b. 152 Schubert allowed the first octave g to remain, but it does not appear in the first print); 3rd mov't, b. 15, 17, 25, 26, 53, 54 and all other chromatic runs in the 1.h.; 4th mov't., b. 59 (1.h.).
22	A	By mistake, Schubert at first wrote two chords here also (cf. comment on b. 5).
27-31	A	From 2nd half of 27 to 1st half of 31: these 4 bars were only subsequently added by Schubert.
37	FP	Diverging from A, crotchet stems drawn downward in the r.h., analogous to b. 36. An addition analogous to b. 43 is more advisable, however.
45	FP	Slur missing.
48, 50, 54-58	A	Articulation of the motive is inconsistent throughout, the slur sometimes over two notes, sometimes over three, and in b. 54 no slur at all.
57	A, FP	# missing in front of d in 1.h. but should certainly be added.
60	FP	Semibreve instead of minim in 1.h.
66, 67	A, FP	It is known that the lower extremity of Schubert's pianoforte was F'. The extension of the bass to C' seems advisable here.
79	A, FP	2nd chord in right hand appears as crotchet instead of 2 quavers; doubtless an error in writing (cf. b. 10).
87	FP	# missing in front of C in 1.h. (printing error).
102		Bass note e in A, d in FP. Both are possible harmonically, d would seem to be more correct. In A the chord tones e and b were traced over in pencil and a p was added (surely by another hand), in r.h. at beat 4 (in ink).
103		p appears in only FP
132		FP gives only f, but ff seems to have been intended. In A it is often next to impossible to distinguish between f and ff.

150	A	3rd and 4th chord in r.h. originally notated one octave lower; further, the middle note of the 3rd chord erroneously f instead of e-flat in A (parallel fifths). In FP this note was later altered to e-flat on the plate.
161	A	In r.h. originally a 4-voice A-flat Major chord on the 3rd crotchet.
171/172	A	ffz could also have been intended (notation unclear).

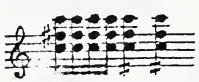
Second Movement

b. 1	A, FP	Alla breve designated in both sources.
8	A	1st chord in r.h. originally:
9	A	1.h.: originally # in front of the 6th semiquaver (= a) and ♮ in front of the fourth-from-last; five bars later, however, the voice is led diatonically from the beginning.
22	FP	1st note in 1.h. semiquaver (in A quaver).
23	A	An unclearly written ff was given as fp in FP.
25	A	p on the first beat. This seems to contradict the decrescendo written above and the p on the 3rd beat. No p on the first beat in FP.
32	A, FP	Final quaver in 1.h.: (doubtless a writing error).
44 1/2-51		Schubert wrote this page clearly, but with several corrections and abbreviations. The publisher rewrote this page and crossed out the original. The copy, which was pain-stakingly written, contains two errors that appeared in the FP. B. 47, r.h., rhythm of the 3rd crotchet incorrect:  The ffz on the 4th crotchet was left out.
45	FP	The words "poco a poco" were added after the cresc. in the 2nd half of the bar. They do not appear in A.

48	A, FP	The fp clearly occurs after the first beat.
49, 52		The double-dotted rhythm appears only in A, not in FP. In b. 52 it is inexact: [sic]
56	A	At the 5th group in 1.h. there is a clearly legible ♮ in front of d-sharp; in addition, the diminuendo begins only at this spot (in FP already at the 2nd quaver). This natural sign is missing in the FP and in all subsequent editions. A comparison of the A and the FP shows that we are dealing with a printing error and not a later correction made by Schubert.

Third Movement

b. 5, 11, 33, 39, etc.	FP	To point out the neighboring-tone function, short slurs b-c, c-d flat were added.
15, 17	A	Originally a simpler rhythm in r.h.: (?), 1.h. in octaves which would have been playable here
15, 17		(cf. comment on 1st mov't, b. 15).
43, 45	FP	Slur extends to 3rd crotchet, stacc. wedges missing.
19-22	A	Schubert added these bars only subsequently. Originally 2 bars stood in their place; these were carefully crossed out later:
58	A, FP	2nd chord without b-flat, but cf. b. 30.
79	A	fp in r.h., p in 1.h.; FP gives only fp for both hands.
98	FP	(Erroneously) b instead of ♮
151/152		1.h.: Schubert inadvertently went beyond the range of his instrument at this point.
158	A, FP	1st chord in r.h. without b-flat'. A new page begins here in A. In accordance with the voice leading b-flat' seems to be necessary. In A the second chord has f''' as the uppermost tone (erroneously).

186-187	FP	Diverging from A, the slur is continued in both hands.
207-212	FP	Many errors in dynamics and placing slurs.
214-224	A	We give the overlapping of slurs according to A, which brings out the motivic relationship to b. 198-199 better than FP, where the 2nd slur begins in each case with the octaves. However, the slur in b. 215 of A is not entirely unequivocal.
246, 248	A	Originally Schubert had notated the 1.h. as in b. 200-206, but he then decided in favor of the simpler version analogous to b. 188-194. The question remains, however, whether the full-sounding accompaniment should not resume at the heightened repeat in b. 258-264. Although A contains no such indication, a writing error is not out of the question.
308	A	1.h. originally one octave lower.
330	A	Very clearly ♮ in front of the first d''' in r.h. (nothing more afterward, since C Major is indicated). In FP at this point 3# (d-sharp), certainly an arbitrary change by the publisher.
335	A	At this point the A is unclear. The later entry of the last two notes c-sharp-e could perhaps be the result of an error; e-g would be more logical.
346	FP	fz on the 1st beat; presumably a reading error.

Fourth Movement

b. 2, 4, 19, 21		stacc. wedges according to A; missing in FP.
21	A, FP	No accidental for the last note in 1.h.; ♮ is of course intended (cf. b. 29, 53).
26	A	1st chord in r.h. originally one octave lower.
33	A, FP	The uppermost tone g of the 3rd chord in r.h. probably resulted from a copying error by Schubert.
59	A	Semiquaver in 1.h. originally in octaves, r.h. originally:

62	A	1st note in r.h. originally the chord c'''-e'''-g'''.
62	A, FP	3rd crotchet in r.h. e instead of c, probably a writing error (cf. b. 64).
77	A	1st chord in r.h. without b-flat, also originally in FP. However, the note was added later on the plate, possibly at Schubert's request.

APPENDIX D

THE DEPARTMENT OF MUSIC

OF

THE UNIVERSITY OF ALBERTA

presents

GRANT MAXWELL, piano

Friday, March 9, 1984 at 8:00 p.m.

Convocation Hall, Old Arts Building

L'isle joyeuse (1904) . . . . . Claude Debussy (1862 - 1918)

Sonata in G Major,
K.146, L.349 (1738) . . . . . Domenico Scarlatti (1685 - 1757)

Sonata in C Minor, K.11, L.352 (1738)

Sonata in G Major, K.427, L.286 (1738)

Klavierstücke, Op. 76 (1878) . . . . . Johannes Brahms (1833 - 1897)
- Capriccio in F-sharp Minor
- Capriccio in B Minor
- Intermezzo in A-flat Major
- Intermezzo in B-flat Major
- Capriccio in C-sharp Minor
- Intermezzo in A Major
- Intermezzo in A Minor
- Capriccio in C Major

INTERMISSION

Sonata in E-flat Minor, Op.26 (1949). . . . Samuel Barber (1910 - 1980)
- Allegro energico
- Allegro vivace e leggero
- Adagio mesto
- Fuga: Allegro con spirito

BIBLIOGRAPHY

Music

Schubert, Franz. Fantasie, C-dur, D. 760. Wanderer-Fantasie. Erste Ausgabe nach dem Autograph. 5th ed. Badura-Skoda. Vienna: Urtext Edition, 1973 (Universal Edition, 1965).

_____. Gesänge für eine Singstimme mit Klavierbegleitung. vol. I. Friedländer. New York: C.F. Peters Corp., n.d.

_____. Leider für eine Singstimme mit Pianofortebegleitung. vol. II. Friedländer. New York: C.F. Peters Corp., n.d.

Literature

Apel, Willi. "Cyclic, Cyclical," Harvard Dictionary of Music. 2nd ed., rev. and enl. Cambridge, Mass.: Belknap Press of Harvard University Press, 1969.

_____. "Fancy (Fantasy)," Harvard Dictionary of Music. 2nd ed., rev. and enl. Cambridge, Mass.: Belknap Press of Harvard University Press, 1969.

Badura-Skoda, Paul. "Unbekannte Eigenschriften bekannter Schubertwerke," Neue Zeitschrift für Musik, 122 (December 1961), 502-506.

Berry Wallace. "Cyclic Form," Form in Music. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966.

Bilson, Malcolm. "Schubert's Piano Music and the Pianos of His Time," Piano Quarterly, 27/104 (1978-1979), 56-65.

Brendel, Alfred. Musical Thoughts and Afterthoughts. Princeton, New Jersey: Princeton University Press, 1976.

Brown, Maurice J.E. Essays on Schubert. New York: n.p., 1966.

_____. "Franz (Peter) Schubert," New Grove Dictionary of Music and Musicians. 20 vols. London: Macmillan Publishers Ltd., 1980. XVI, 752-811.

_____. Schubert: A Critical Biography. London: Macmillan Publishers Ltd., 1958.

_____. "Schubert's 'Wanderer' Fantasy," Musical Times, 92 (December 1951), 540-542.

Culshaw, John. The Great Men of Music: Franz Schubert. New York: Time-Life Records, 1976.

Dale, Kathleen. "The Piano Music," The Music of Schubert. ed. Gerald Abraham. Port Washington, New York: Kennikat Press Inc., 1969.

_____. Nineteenth-Century Piano Music. New York: Oxford University Press, 1954.

Dexter, Benning and Charles Timbrell. "Another Look at Editions: The Piano Works of Twelve Important Composers," Piano Quarterly, 30/116 (Winter 1981-1982), 39-41.

Deutsch, Otto Erich. Franz Schubert: Thematisches Verzeichnis seiner Werke in chronologischer Folge. (Neue Schubert-ausgabe, VII, 4; Kassel, 1978).

_____. Schubert: Memoirs by His Friends. New York: Macmillan, 1958.

_____, ed. The Schubert Reader: A Life of Franz Schubert in Letters and Documents. Translated by Eric Bloom. New York: W.W. Norton, 1947.

_____, ed. Schubert: Memoirs by His Friends. London: Adam and Charles and Black, 1958.

Drabkin, William. "Fantasia: Nineteenth and Twentieth Centuries," New Grove Dictionary of Music and Musicians. 20 vols. London: Macmillan Publishers Ltd., 1980. VI, 389-391.

Einstein, Alfred. Schubert. London: Cassel and Co. Ltd., 1951.

Elder, Dean. Pianists at Play. Evanston, Illinois: Instrumentalist Co., 1982.

Forsyth, Ella Marie. Building a Chamber Music Collection. Metuchen, N.J.: Scarecrow Press, Inc., 1979.

Gal, Hans. Franz Schubert and the Essence of Melody. London: Victor Gollancz Ltd., 1974.

Gibb, James. "Schubert's Piano Music," Music Teacher and Piano Student, 48 (August 1969), 7 & 14.

Gillespie, John. Five Centuries of Keyboard Music. Belmont, California: Wadsworth Publishing Co., 1965.

Griffel, L. Michael. "A Reappraisal of Schubert's Methods of Composition," Musical Quarterly, 63/2 (1977), 186-210.

Hilmar, Ernst and Otto Brusatti. Franz Schubert: Gedenkausstellung 1978. Introduction by Walter Obermaier. Vienna: Universal Edition, 1978.

Hinson, Maurice. Guide to the Pianist's Repertoire. Bloomington: Indiana University Press, 1973.

Hutchings, Arthur. Schubert. Rev. ed. London: J.M. Dent and Sons Ltd., 1973.

Kentner, Louis. Piano. New York: Schirmer Books, 1976.

Kirby, F.E. A Short History of Keyboard Music. New York: Shirmer Books, 1966.

Kobald, Karl. Franz Schubert and His Times. Port Washington, New York: Kennikat Press, 1970.

Lloyd, Norman. The Golden Encyclopedia of Music. New York: Golden Press, 1968.

Longyear, Rey M. "Liszt's B Minor Sonata: Precedents for a Structural Analysis," Musical Review, 34/3-3 (August-November 1973), 198-209.

_____. Nineteenth-Century Romanticism in Music. 2nd ed. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1973.

MacDonald, Hugh. "Cyclic Form," New Grove Dictionary of Music and Musicians. 20 vols. London: Macmillan Publishers Ltd., 1980, V, 112.

_____. "Thematic Transformation," New Grove Dictionary of Music and Musicians. 20 vols. London: Macmillan Publishers Ltd., 1980, XIX, 117-118.

Mencken, Henry Louis. H.L. Mencken on Music. New York: Alfred A. Knopf, 1961.

Newman, William S. "The Pianism of Haydn, Mozart, Beethoven and Schubert . . . Compared," Piano Quarterly, 27/104 (1979), 14-27.

Payne, Donald. "Achieving the Effect of Freedom in Musical Composition," Musical Quarterly, no. 78 (1971-1972), 12-25.

Samaroff, Olga. "The Piano Music of Schubert," Musical Quarterly, 14 (October 1928), 596-609.

Westerby, Herbert. The History of Pianoforte Music. New York: Da Capo Press, 1971.

Wolff, Konrad. Schnabel's Interpretation of Piano Music. 2nd ed. New York: W.W. Norton and Co. Ltd., 1972.